## VIVIEN LYRA BLAIR: EXCLUSIVE INTERVIEW!

THE OFFICIAL MAGAZINE | ISSUE 218

# STAR WARS INSIDER

**Exclusive**
***Star Wars: The High Republic***
**Fiction!**

**INTERVIEW: PART 2**
## John Knoll
How ILM took visual effects into the digital age

**Win!**
*Star Wars: Timelines*

# Ahsoka!
## The Tale of a True Survivor

ATARI
STAR WARS

## ARCADE ACTION
40 YEARS OF ATARI'S CLASSIC COIN-OP *STAR WARS* GAME

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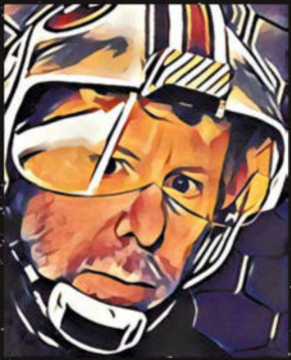
A MESSAGE FROM THE EDITOR

# "Hello There!"



Who doesn't adore Ahsoka Tano? While *Star Wars: The Clone Wars* (2008-2020) introduced numerous engaging new characters to the *Star Wars* pantheon, it's the Togruta who has truly taken on a life of her own. "Snips" remains one of my personal favorites from any era of the saga, although perhaps she has an unfair advantage as she's turned up in almost all of them!

From the perky, wide-eyed Padawan played by Ashley Eckstein to the calm, wise character we caught up with in *Star Wars: The Mandalorian* (2019 -) as played by Rosario Dawson, Tano exemplifies the most admirable traits of the best *Star Wars* heroes—She's resolute, brave, and possessed of a moral compass that's so strong it could probably plot a course through the Kessel Run with parsecs to spare.

With her own live-action series soon to drop on Disney+, in this issue of *Insider* we revisit Ahsoka's story so far, from the details of her childhood revealed in *Star Wars: Tales of the Jedi* (2022) right up to her guest spot in *Star Wars: The Book of Boba Fett* (2021). But she isn't the only iconic character we'll meet. Step forward Vivien Lyra Blair, the young actor who played Princess Leia Organa so vividly in *Star Wars: Obi-Wan Kenobi* (2022). We also have the second part of our in-depth interview with John Knoll, one of Industrial Light & Magic's very own icons, following his story to the present day. Plus, we continue our ongoing celebrations of the 40th anniversary of *Star Wars: Return of the Jedi* (1983), with our top ten list of some of the movie's quirkiest characters and moments.

This isn't a trap—it's another entertaining issue of *Star Wars Insider*!

May the Force be with you.

**Christopher Cooper**
Editor

## MEET THE CONTRIBUTORS...

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@Prefect_timing

A writer for U.K. sci-fi magazine *Starburst* and *Star Trek* magazine, journalist Mark is a proud Honorary Friend of the 501st and Rebel Legion.

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Author of *Star Wars: Women of the Galaxy*, Amy is obsessed with the saga and loves to visit Disney theme parks as often as she can.

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@StobiesGalaxy

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A Sunday Times bestselling novelist and scriptwriter, George has written several *Star Wars* books and comics, including *The High Republic*.

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@JamesJawa

James is a writer for *StarWars*.com and assorted online geek sites, and enjoys trips around the world to visit *Star Wars* filming spots.

**Brandon Wainerdi**
@ActuallyBrandon

Brandon is a writer, digital strategist, and podcaster, with a talent for cross-word puzzles and a love of the *Star Wars* galaxy.

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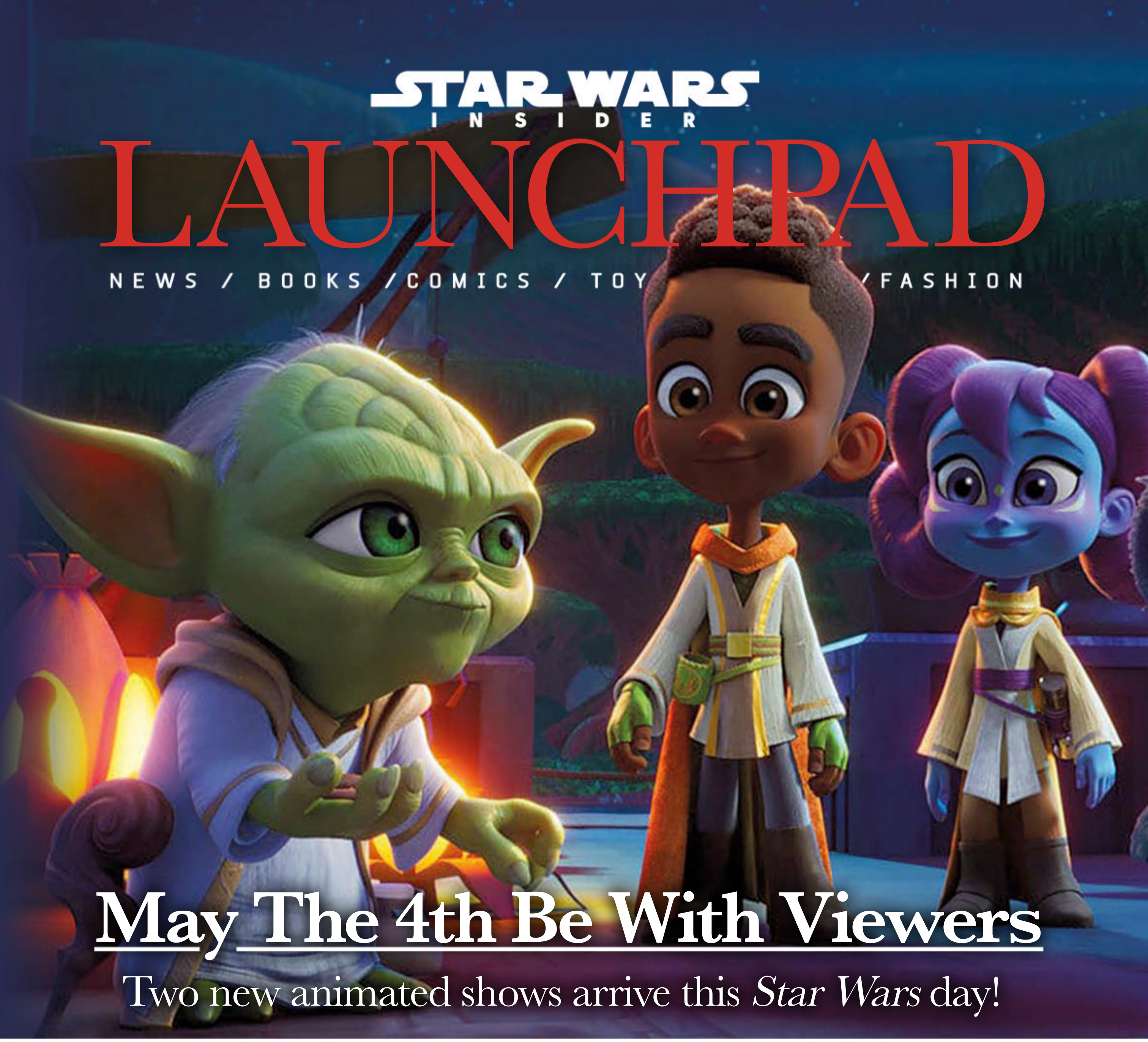


# May The 4th Be With Viewers

## Two new animated shows arrive this *Star Wars* day!

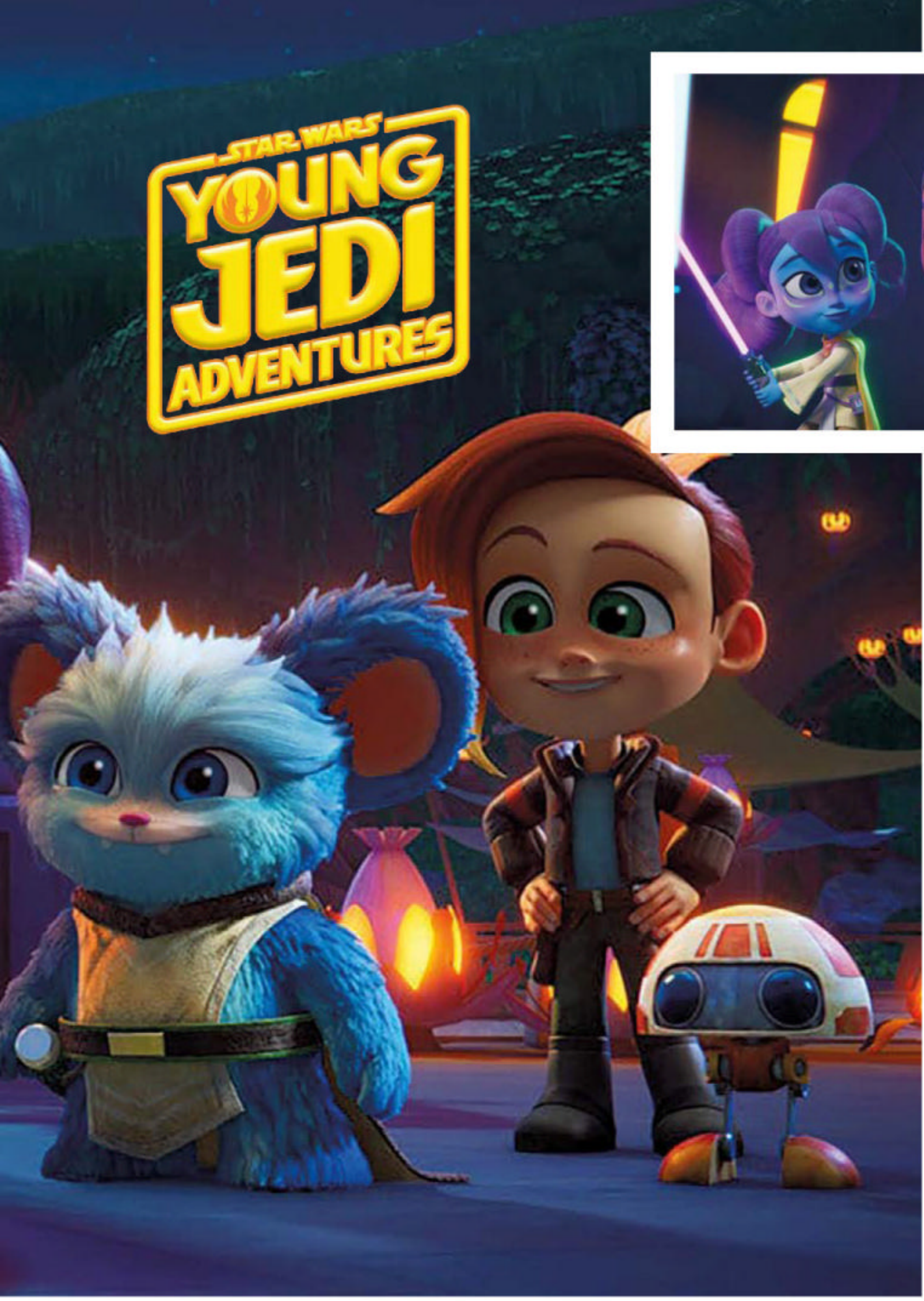
**Fans of the *Star Wars* galaxy will have even more to celebrate this May 4 when the second season of *Star Wars: Visions* (2021 - ) debuts on Disney+ alongside *Star Wars: Young Jedi Adventures*, a brand new animated series set during the High Republic era.**

Following the critical success of its Emmy-award winning, anime-inspired first season, *Star Wars: Visions* Volume 2 is comprised of nine new shorts crafted by prestigious animators from across the globe. This time around, *Visions* will showcase the unique animation styles of international film studios including Spain's El Guiri, Ireland's Cartoon Saloon, Chile's Punkrobot, the U.K.'s Aardman, South Korea's Studio Mir, France's Studio La Cachette, India's 88 Pictures, Japan's D'art Shtajio (in collaboration with Lucasfilm Ltd.), and South Africa's Triggerfish.

"We always saw *Star Wars: Visions* as a framework for celebratory expressions of the franchise from some of the best creators working today," says James Waugh, *Star Wars: Visions* executive producer and senior vice president, Franchise Content & Strategy, at Lucasfilm. "Animation is in a global renaissance, and we're constantly staggered by the amount of creativity pushing the medium forward," he adds. "With Volume 2, we expanded our canvas to take audiences on a global tour of some of the most talented creators from around the world. Every short is incredible, full of heart, scope, imagination, and the values that make stories distinctly *Star Wars*—all while opening up bold new ways of seeing what a *Star Wars* story can be."

More detail on the new series and the filmmakers involved can be found at StarWars.com.

The second new animated series to arrive on Disney+ on May 4 is *Star Wars: Young Jedi Adventures*, also



executive produced by Waugh with Jacqui Lopez and Josh Rimes.

"*Star Wars* transcends generations; fans of all ages deeply connect with its imaginative worlds, mythic stories, and unique characters," Waugh says of *Young Jedi Adventures*, the first *Star Wars* series created for pre-schoolers. "The creative team never stopped thinking about how this show may be a youngling's first step into a larger world, and their first time experiencing the limitless potential of the *Star Wars* galaxy. The show's characters, tone, and the life lessons woven throughout each episode were written just for them."

Produced by Lucasfilm in collaboration with Wild Canary for Disney+ and Disney Junior, the series stars Jamaal Avery, Jr. as Kai Brightstar, Juliet Donenfeld as Lys Solay, Dee Bradley Baker as Nubs, Emma Berman as Nash Durango, Jonathan Lipow as RJ-83, and Piotr Michael as Master Yoda. The showrunner on the series is executive producer Michael Olson. Elliot M. Bour is supervising director and co-producer, with Jeannine Hodson serving as producer; and Lamont Magee is consulting producer on the show. As well as streaming on Disney+, *Star Wars: Young Jedi Adventures* will also be broadcast on Disney Junior. Keep up to date with every episode of the series on StarWars.com.

STAR WARS
VISIONS
Cartoon Saloon
Punkrobot
Mir Studio
Aardman
triggerfish
D'art
Studio La Cachette
88 eighty eight
El Guiri Studios

## *STAR WARS: VISIONS* VOLUME 2

**"Sith"**
Studio: El Guiri
Writer-director: Rodrigo Blaas

**"Screecher's Reach"**
Studio: Cartoon Saloon
Director: Paul Young

**"In the Stars"**
Studio: Punkrobot
Writer-director: Gabriel Osorio

**"I Am Your Mother"**
Studio: Aardman
Director: Magdalena Osinska

**"Journey to the Dark Head"**
Studio: Studio Mir
Director: Hyeong Geun Park

**"The Spy Dancer"**
Studio: Studio La Cachette
Writer-director: Julien Chheng

**"The Bandits of Golak"**
Studio: 88 Pictures
Director: Ishan Shukla

**"The Pit"**
Studios: D'art Shtajio and Lucasfilm Ltd.
Writer-director-executive producer: LeAndre Thomas
Co-director: Justin Ridge

**"Aau's Song"**
Studio: Triggerfish
Writer-directors: Nadia Darries and Daniel Clarke

# This Is The Walk

## Jon Favreau honored with Hollywood Star

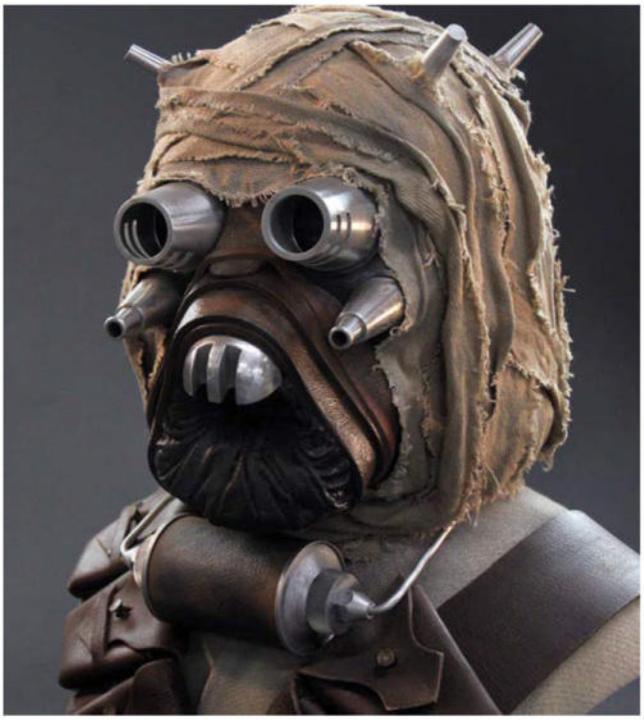
**The creator and executive producer of *Star Wars: The Mandalorian* (2019 - ) has made a name for himself in Hollywood as an actor, writer, and director, and it has now been immortalized with a star on the filmmaking capital's famous Walk of Fame.**

Speaking at the unveiling ceremony in February, attended by actor Robert Downey Jr. and chef Roy Choi, Favreau said of the honor, "People our age don't recognize most of the names here, and our grandchildren won't even recognize the icons in the middle, what a record is, or a film reel, but there's a network of storytellers and technologies that will emerge and replace the ones that we know. The tradition of Hollywood is that it attracts people who want to tell stories."

HOLLYWOOD
WALK OF FAME
JON FAVREAU

EL CAPITAN
CONGRATULATIONS
JON FAVREAU

# Tusken Replica Raiders



## Regal Robot unwraps the sandpeople

Regal Robot's exceptional *Star Wars* Archive Collection is a series of high-end replicas that seeks to create authentic reproductions of iconic props, costume pieces, and weapons from the *Star Wars* saga. The life-sized Tusken Raider Prop Replica Bust is based on the mask from *Star Wars: A New Hope* (1977), and was crafted using 3D scanning to create a highly accurate rendition, using custom-distressed fabric and machined aluminum parts. Priced $2,999 and limited to 150 pieces, order yours at **regalrobot.com** before they sell out!

ARCHIVE
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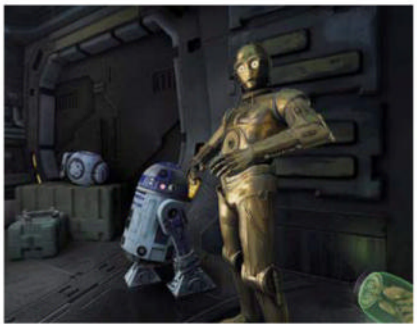
STAR WARS | REGAL ROBOT

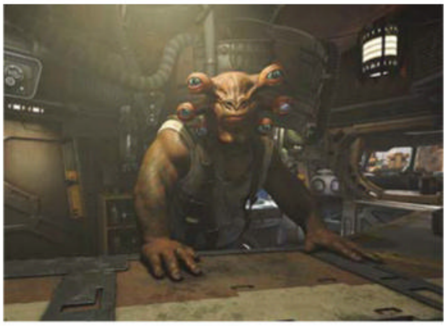
# Enhanced Adventure

## Batuu gets a boost with a new PS VR2 edition

**The release of the PlayStation VR2 virtual reality gaming headset came with good news for fans of *Star Wars*: Tales from the Galaxy's Edge, with an Enhanced Edition of ILMxLAB's VR experience.**

The updated version, which features familiar character such as R2-D2, C-3PO, and Yoda along with cantina proprietor Seezelslak, was completely rebuilt to take full advantage of the PS VR2's cutting edge hardware capabilities. Eye tracking, headset feedback, adaptive triggers and haptic feedback with PS VR2 Sense controllers, and dynamic 3D audio, add new layers to the experience that takes players across immersive stories within the *Star Wars* galaxy.



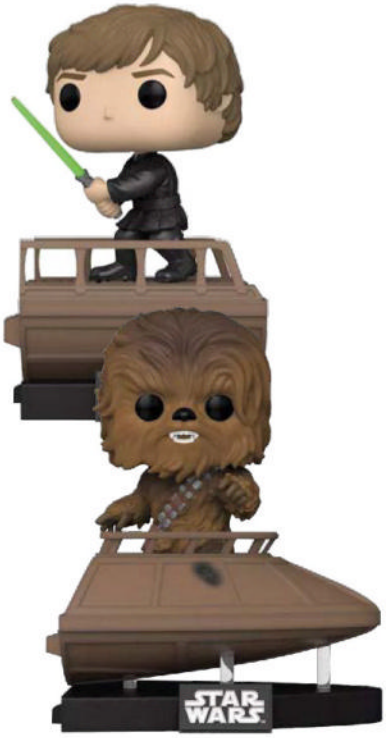


# Sarlacc Surprise

## POP! goes Jabba's Skiff

**Jabba the Hutt's plan to feed Luke Skywalker and Han Solo to the Sarlacc went askew the moment R2-D2 fired Luke Skywalker's lightsaber into the Jedi's waiting hand. Funko has turned the memorable scene that followed into a six-part POP!, exclusive to Target.**

Each POP! bobblehead in the Jabba's Skiff collection comes with a section of the hovering vehicle which, when connected, forms a fun and exciting diorama. The first two bobbleheads in the line are Luke Skywalker and Chewbacca in fighting poses, each of which retails for $34.99 and can only be purchased at **Target.com**.



## PRODUCTION DIARY

Our regular summary of *Star Wars* movies and television series currently filming:

### IN PRODUCTION

**STAR WARS SKELETON CREW**

**Starring Jude law**
Disney+

**STAR WARS THE ACOLYTE**

**Starring: Amandla Stenberg and Lee Jung-Jae.**
Disney+

### COMING SOON

**STAR WARS YOUNG JEDI ADVENTURES**

**Starring Jamaal Avery, Jr. and Emma Berman**
Disney+, Premieres May 4

**STAR WARS VISIONS**

**Volume 2**
Disney+, Premieres May 4

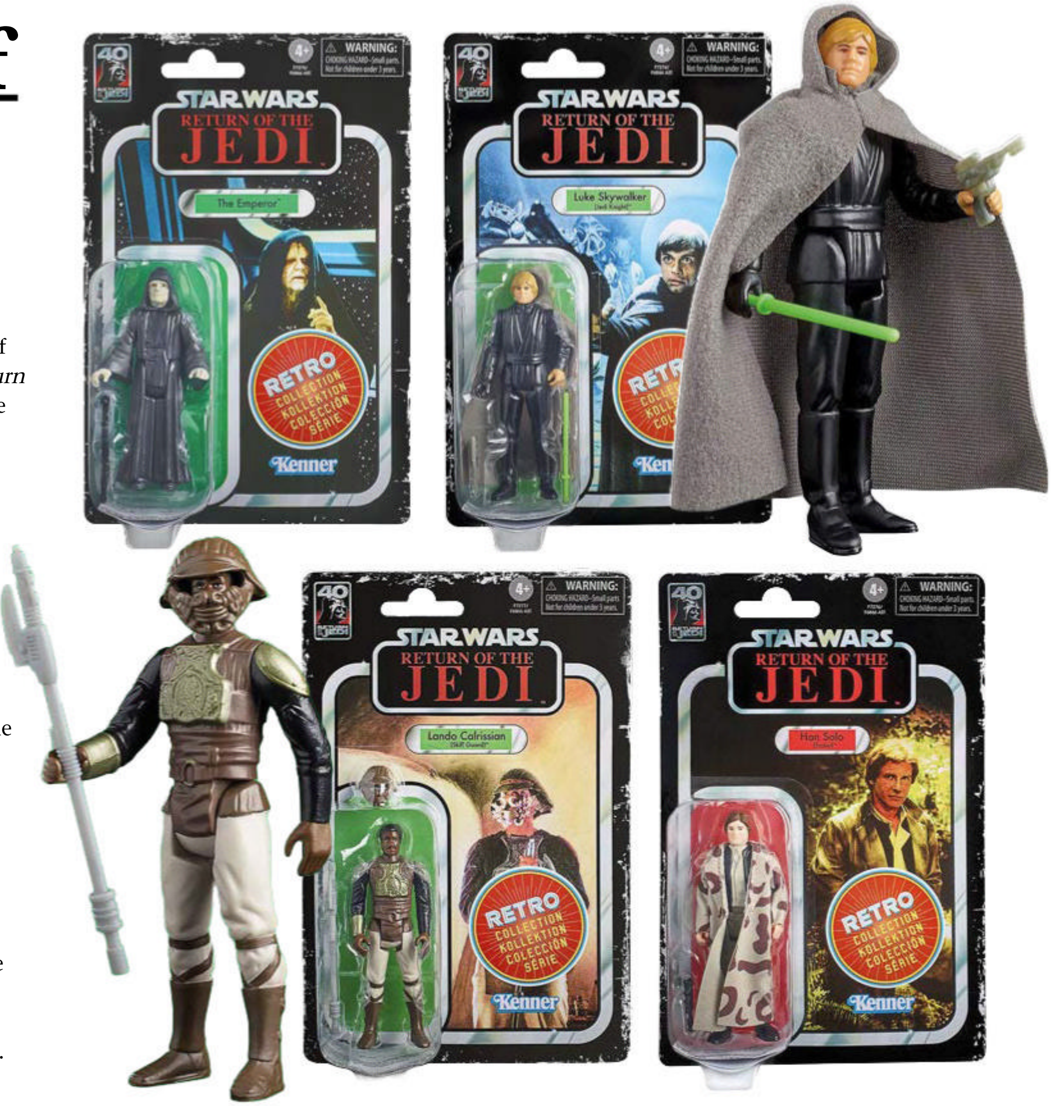
**STAR WARS AHSOKA**

**Starring Rosario Dawson as Ahsoka Tano**
**Cast Includes: Natasha Liu Bordizzo as Sabine Wren**
Disney+

# Retro of the Jedi

## Play like its 1983

From Jabba the Hutt's palace to the forests of Endor, *Star Wars: Return of the Jedi* (1983) gave familiar characters new outfits that helped them blend into dangerous surroundings during their adventures. As part of the *Star Wars* Retro Collection, Hasbro has crafted several new 3.75-inch scale figures from the film that feature design and detailing inspired by Kenner's *Star Wars* toy line from the original trilogy era. The line includes Luke Skywalker in his Jedi Knight robes, Han Solo in Endor camouflage, Lando Calrissian disguised as a skiff guard, and the Emperor in his familiar dark robes. Priced at $11.99 each, the figures have five points of articulation, come in packaging treated with a weathered look, and can be purchased at **HasbroPulse.com**.


STAR WARS RETURN OF THE JEDI
The Emperor
Luke Skywalker
Lando Calrissian
Han Solo
RETRO COLLECTION
Kenner

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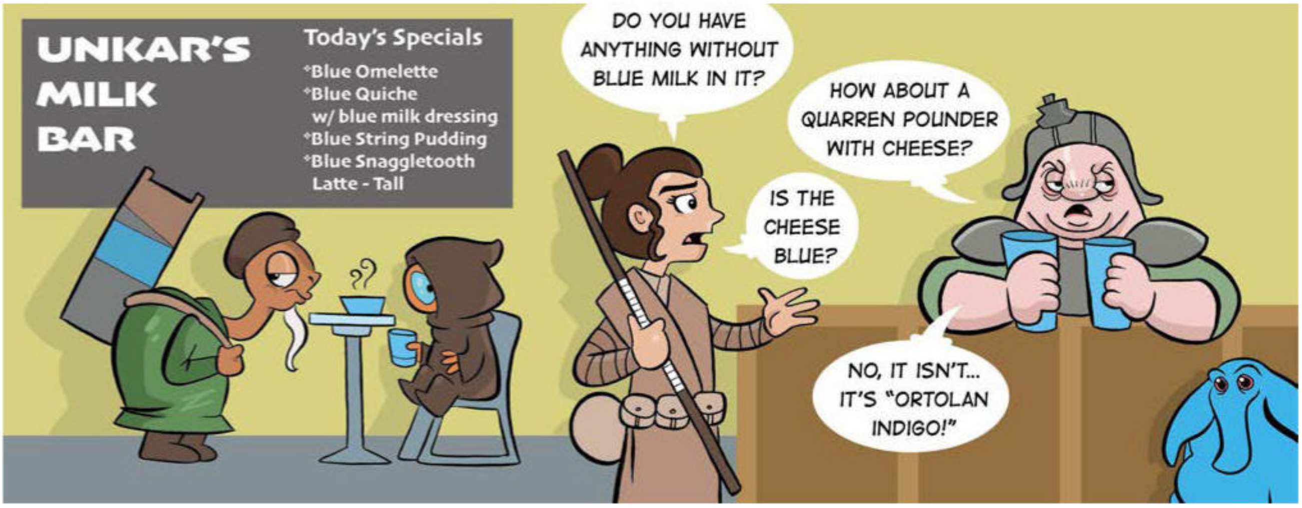
## THE LIGHT SIDE

By Jamie Cosley


UNKAR'S MILK BAR
Today's Specials
*Blue Omelette
*Blue Quiche w/ blue milk dressing
*Blue String Pudding
*Blue Snaggletooth Latte - Tall
??
DO YOU HAVE ANYTHING WITHOUT BLUE MILK IN IT?
HOW ABOUT A QUARREN POUNDER WITH CHEESE?
IS THE CHEESE BLUE?
NO, IT ISN'T... IT'S "ORTOLAN INDIGO!"

# Duel of Destiny

## Strike a blow with Luke Skywalker's self-built saber

Luke Skywalker's second duel with Darth Vader served as his final test on the path to becoming a Jedi Knight. Unlike their first clash on Cloud City, Luke was equipped with the new green-bladed lightsaber he had constructed to replace the one he had inherited from his father. Hasbro's Black Series Luke Skywalker Force FX Elite Electronic Lightsaber gives you the chance to hold a stunning version of Luke's green lightsaber. With its advanced LED technology and switch button-activated sound effects that include progressive ignition, battle clash effect, and blaster deflect, this is the most realistic Force FX Lightsaber yet. Packaged with a display stand and retailing for $278.99, Luke's lightsaber can be yours to own via **HasbroPulse.com**.

---

# Biker's Bucket

## Scouting for a helmet

The Empire's elite scout troopers guarded the shield generator by patrolling the Forest Moon of Endor on their speeder bikes in *Return of the Jedi*. Their kit included a distinctive helmet that instantly became a fan-favorite design. Hasbro now brings us the Black Series premium electronic Scout Trooper helmet, complete with a voice-changer feature, padded interior, and a flip-up face mask. Available this summer, the full-scale scout trooper helmet can be purchased at **HasbroPulse.com**.

STAR WARS
THE BLACK SERIES
SCOUT TROOPER

## The StarWars DotColumn

Fascinating features and articles from the digital vaults of StarWars.com

Add StarWars.com/Insider to your browser bookmarks to enjoy *Insider*'s pick of the best of the official *Star Wars* website.

**The Quotable Andor**
StarWars.com lists its top 20 rebellious quotes from the hit Disney+ series *Andor* (2022).

**Rise of the Empire**
StarWars.com explores what *The Bad Batch* has taught us about the founding of the Empire following Order 66.

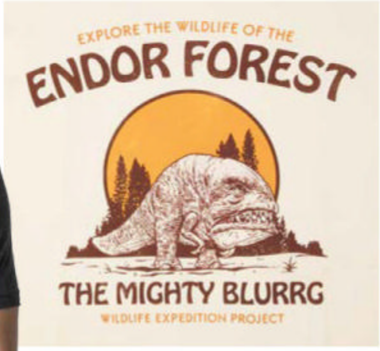
**Wookiee cookies**
Bake a batch of Wookiee cookies with this recipe from StarWars.com's Jenn Fujikawa.

# Forest Moon of Fashion

## Explore the wildlife of Endor in cotton comfort

The rebels who visited the infamous forest moon where the second Death Star was destroyed knew that it was important to wear attire appropriate for their assignment. Heroes & Villains accomplished their own mission to create comfortable and lightweight short sleeve T-shirts boasting designs inspired by Endor. The Expedition Charcoal Tee, Mighty Blurrg Wildlife Expeditions Natural Tee, and Boarwolf Wildlife Expeditions Natural Tee depict aspects of the forest moon printed on the front and back of a 100% cotton shirt. Sold separately, the T-shirts retail for $32.00 a piece and are available to buy at **HeroesVillains.com**.

FOREST MOON
OF ENDOR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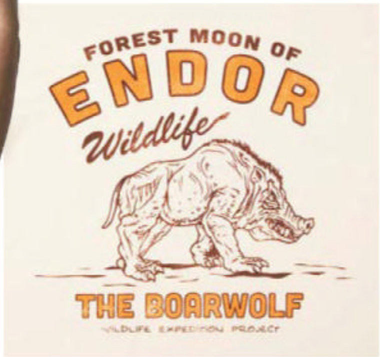
THE MIGHTY BLURRG
WILDLIFE EXPEDITION PROJECT


FOREST MOON OF
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Wildlife
THE BOARWOLF
WILDLIFE EXPEDITION PROJECT

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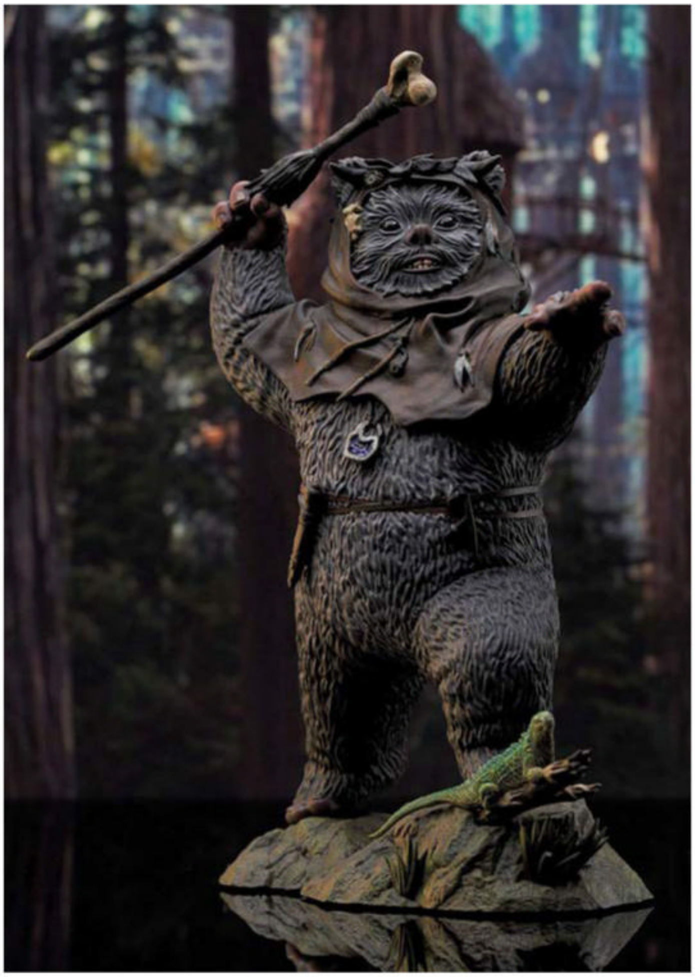


# Hail to the Chief

## Tribal tribute to an Ewok leader

Initially hesitant about the rebel visitors to his village, Chief Chirpa eventually warmed to the group and pledged to help them fight the Empire, even adopting them into his tribe! Gentle Giant Ltd.'s Chief Chirpa Milestones Statue showcases the Ewok as he brandishes his ceremonial staff and leads the attack on the Empire alongside his pet iguana. The detailed 1:6 resin statue is approximately 7 inches tall, comes packaged in a full-color box with a hand-numbered certificate of authenticity, and can be ordered for $150.00 at **GentleGiantLTD.com**.

# The Cuddliest Ewok

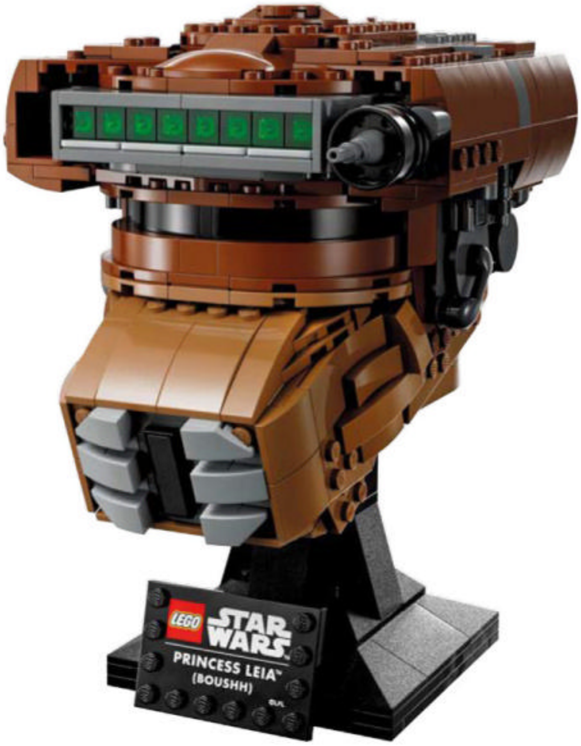
## Wicket W. Warrick likes warm hugs

One of Bright Tree Village's greatest heroes, Wicket rescued Leia Organa from Imperial scout troopers and brought her home to his tribe. Now you can cuddle up close to the loveable Ewok yourself with the Wicket Ewok Big Feet Plush, a polyester soft plush that includes embroidered features, overstuffed feet, shaggy fur, and a fabric hood and collar. With Wicket at your side, you'll feel ready to take on the Empire! Measuring 11 inches tall and priced at $29.99, the Wicket plush is currently available at **shopDisney.com**.

# Buildable Boushh

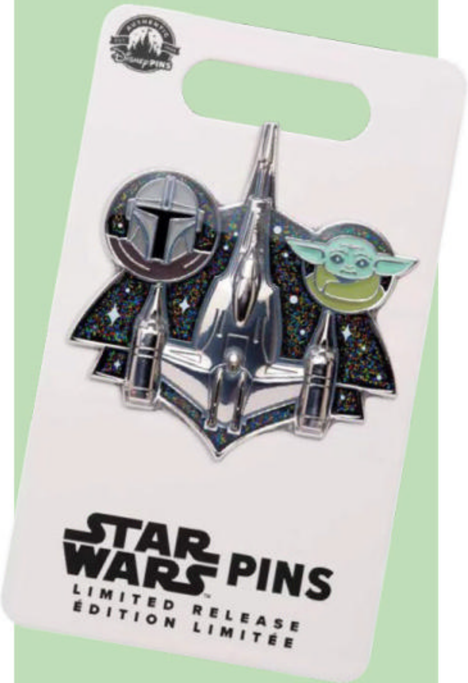
## Save Han Solo, brick by brick

In an effort to rescue Han Solo, Leia Organa infiltrated Jabba the Hutt's palace disguised as the Ubese bounty hunter, Boussh. Unfortunately, the crime boss wasn't fooled and made her his prisoner too. What happened to the helmet? Who knows, but you can now construct your own thanks to the 670-piece Princess Leia (Boushh) Helmet kit from LEGO, and show off the final build on a display stand with a printed nameplate. Standing over 6 1/2-inches tall and priced at $69.99, you can add the LEGO Boushh helmet to your collection by visiting **LEGO.com**.



# MANDO MERCH

The latest bounty on which to blow your beskar



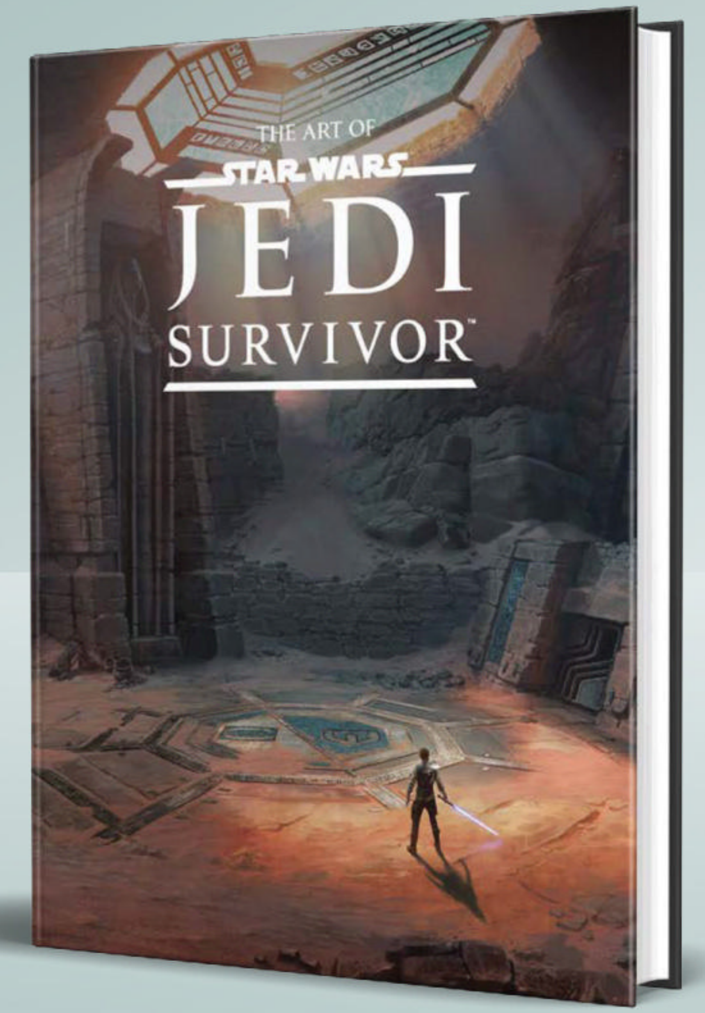
## Sharp as a Pin

### Add a flash of beskar brilliance to your everyday attire

In need of a new personal transport, Din Djarin turned to his resourceful mechanic friend Peli Motto, who procured an old Naboo N-1 starfighter and refitted it into the *Star Wars* equivalent of a hot rod on the bounty hunter's behalf. Mando's new ride has now been immortalized in pin form as the The Mandalorian Starfighter Pin. This zinc alloy and epoxy collectible, retailing at $17.99 and measuring 1 3/4-inches in height, has a nickel finish with glitter accents and depicts the ship in bas-relief, along with cloisonné portraits of Din Djarin and Grogu. The pin is available now at **shopDisney.com**

# Book Club

Escape the Empire with the latest *Star Wars* Book Releases



## Survivor's Story

A creative odyssey explored in *The Art of Star Wars Jedi: Survivor*

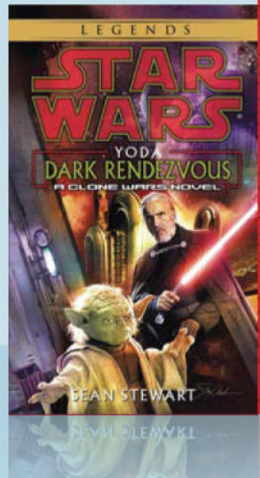
Released in 2019, the award-winning videogame *Star Wars* Jedi: Fallen Order introduced us to Cal Kestis, a former Padawan who'd survived Order 66 and embarked on a quest to regain his connection to the Force.

Playing as Cal, players hopped from planet to planet, evading the Empire and its ferocious Inquisitors from the lush green forests of Kashyyyk to the dry and desolate Dathomir. Jedi: Fallen Order allowed gamers to explore multiple worlds in the *Star Wars* firmament that we'd never been able to before.

Kestis has returned for another galactic quest in the videogame sequel *Star Wars* Jedi: Survivor this year, with a novel and a new addition to the popular *The Art of Star Wars* book series in tow. Like other art-of books before it, *The Art of Star Wars Jedi: Survivor* is packed with beautifully crafted concept art and sketches, alongside insightful creator commentary that guides readers through the behind-the-scenes story of how the game's new environments and characters were developed.

A must-have for anyone looking to delve deeper into the creative process behind a modern videogame, *The Art of Star Wars Jedi: Survivor* is published by Dark Horse Books and will be available in bookstores later this year.

01



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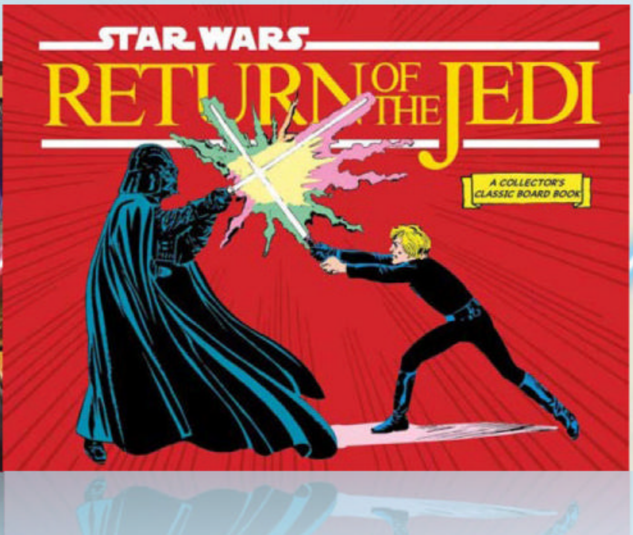


03

STAR WARS
BROTHERHOOD
MIKE CHEN

01

### *Star Wars: Yoda Dark Rendezvous*

Random House Worlds continues to reprint *Star Wars* fiction from a long time ago under the Legends banner, with Sean Stewart's *Yoda: Dark Rendevous* being the latest addition to the range.

The Clone Wars novel sees the Republic at the edge of collapse when Count Dooku petitions for a peaceful resolution to the conflict and demands a rendezvous with Jedi Master Yoda to discuss his terms. With millions of lives at stake, Yoda has no choice but to travel to the planet Vjun to meet his former pupil, but the world is steeped in evil, and there are no guarantees Dooku can be redeemed from the dark side of the Force.

On sale May 24, published by Random House Worlds.

02

### *Star Wars: Return of the Jedi: A Collector's Classic Board Book*

Experience the climactic finale of the original trilogy with *Star Wars: Return of the Jedi: A Collector's Classic Board Book*, a picture book featuring the iconic comic-book art of Al Williamson that adapts the events of *Star Wars: Return of the Jedi* (1983).

Filled with memorable moments from the film, from our hero's daring escape from the clutches of Jabba the Hutt to the epic showdown between Skywalker and the Emperor, Williamson's classic art from the original Marvel Comics adaptation of the movie is as fresh today as it was 40 years ago, making *Star Wars: Return of the Jedi: A Collector's Classic Board Book* a must buy. Published by Abrams Appleseed, it is in stores now.

03

### *Star Wars: Brotherhood*

In Mike Chen's Clone Wars-era novel, Jedi General Obi-Wan Kenobi investigates an explosion that has devastated the jewel of the Trade Federation, Cato Neimoidia. As one of the Jedi Council's most experience diplomats, Kenobi must face the arduous task of maintaining order while fending off the Separatists as a conspiracy looms behind the scenes. But he's not alone. Obi-Wan's former Padawan, Anakin Skywalker, has followed his old master and the two Knights must learn how to work together in a new way in order to save Cato Neimoidia and its people from the fires of war.

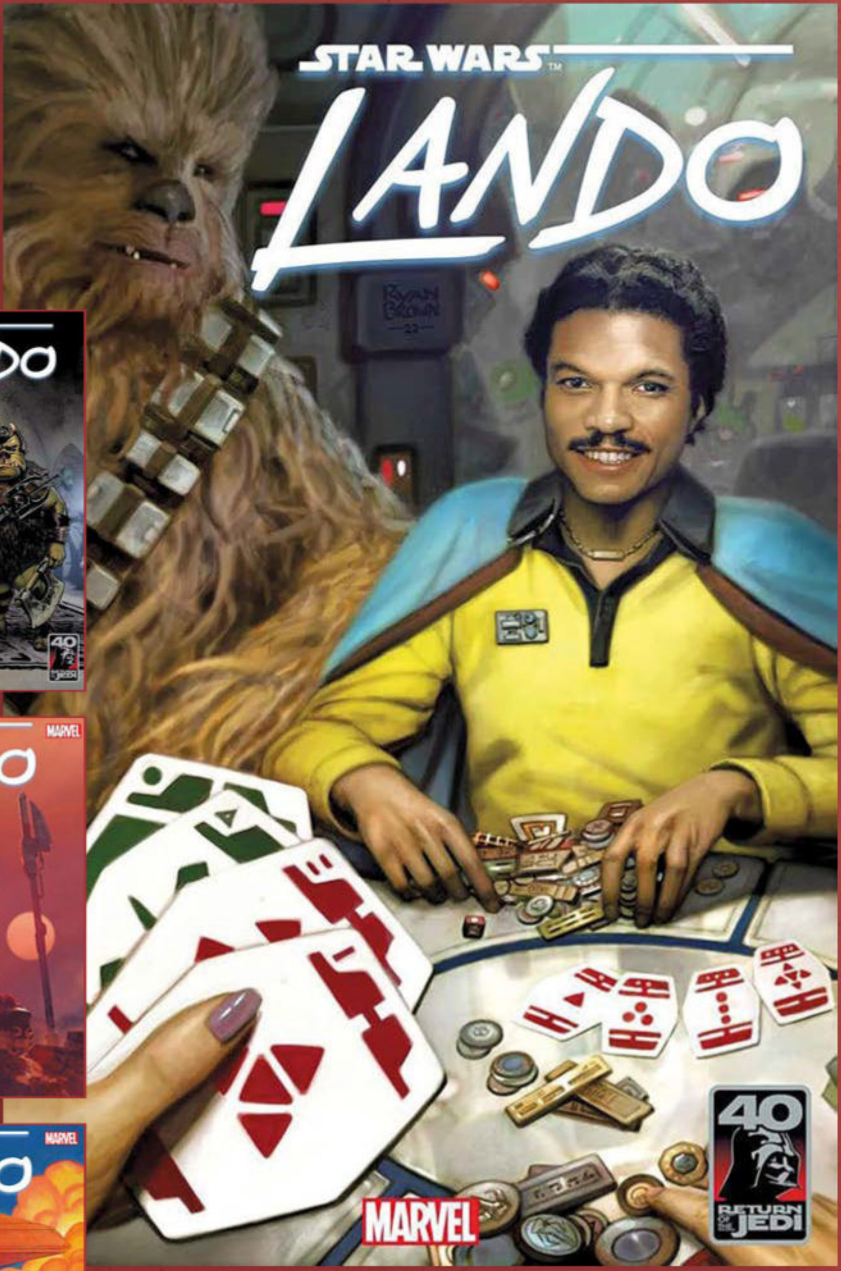
Published by Del Rey, the paperback version of *Star Wars: Brotherhood* arrives in bookstores on May 16.

# Comics Roundup

Explore the Galactic Fringe in this Month's *Star Wars* Comics

## Lando on a Mission

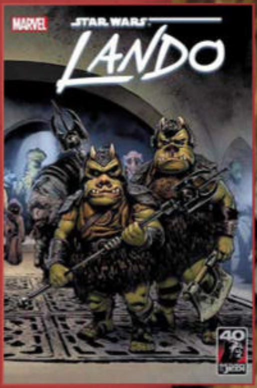
### The suave scoundrel goes on the run!

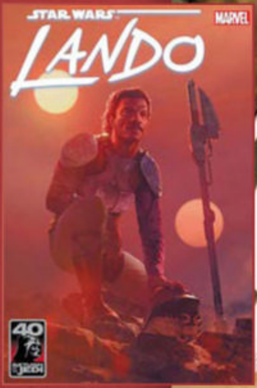


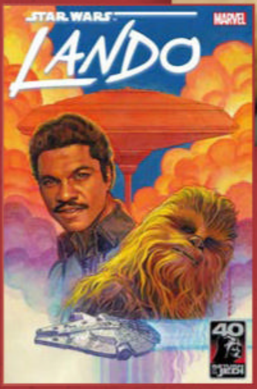
The year-long celebrations of the 40th anniversary of *Return of the Jedi* continue with a one-shot special from Marvel Comics starring Lando Calrissian as he smuggles, gambles, and out-wits his way from Jabba the Hutt's clutches. Written by Stephanie Phillips with art by Álvaro López, the tale is a high-stakes escapade in which Lando and Chewbacca take on a daring mission to steal from the villainous Hutt himself—but a dangerous figure from Lando's past could jeopardize not only their lives but their share of the take too!

While Chewbacca wrestles with the idea of putting his life in the hands of anyone but Han Solo, one thing is for sure: with Lando, a gamble will always be necessary, and on this occasion it might be one that pays off. Relying on his skills as a smuggler, Lando attempts to escape his enemies and his past, all in the interests of making sure he gets his just rewards.

*Lando* #1 is part of a series of one-shot comics exploring the vast and unpredictable galaxy that made *Return of the Jedi* such a superlative epic. Featuring a cover by Ryan Brown and several variant covers by notable artists including Lee Garbett and Brian Stelfreeze, *Star Wars: Return of the Jedi: Lando* is on sale May 3.





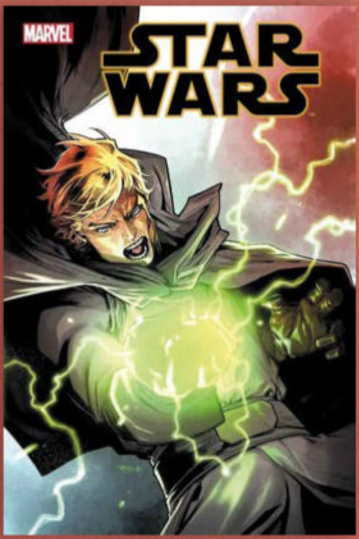


## *Star Wars* #34

In the 34th issue of the ongoing *Star Wars* comic, Luke Skywalker continues on his journey to find one of the rarest substances in the galaxy, kyber crystals—the very essence that powers lightsabers!

Written by Charles Soule with art by Madibek Musabekov, Skywalker's quest may well also hold the answers to a recent disruption in the flow of the Force, the secret of which he must uncover before he and the galaxy turn to darkness. Will Skywalker's path back to the Jedi begin here?

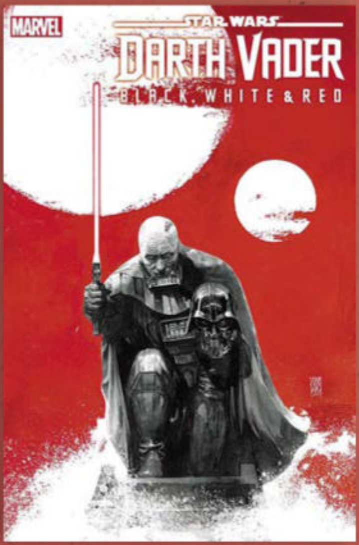
Published by Marvel Comics, *Star Wars* #34 is on sale May 24.



## *Darth Vader: Black, White & Red* #1

Darth Vader is back in a special four-issue mini-series that showcases some of the best talent working in comics today, all presented in stunning shades of black, white and red ink.

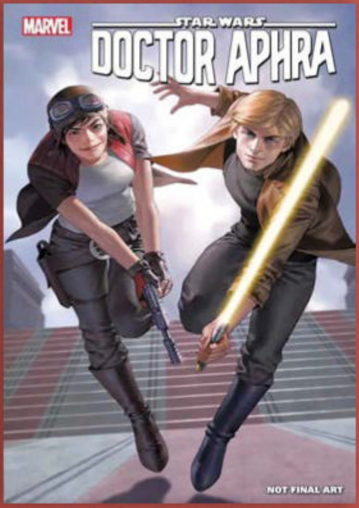
The issue contains stories written by Jason Aaron with art by Leonard Kirk, the renowned writer Torunn Grønbekk and legendary artist Klaus Janson, as well as another story written and drawn by Peach Momoko. Issue #1, with a cover by Alex Maleev and variant covers by Jim Cheung and Gabriele Dell'Otto, is available now. Issue #2 arrives in comic stores on May 24.



## *Doctor Aphra* #32

Following on from her adventures in *Hidden Empire*, Doctor Aphra is at a crossroads. Having died and been resurrected, Aphra attempts to get herself back together, fearing she may be unable to be the same person she was before being engulfed by the Spark Eternal. Can she discern friend from foe? Will Luke Skywalker be able to help her? Or will Aphra be unable to control her dark side?

Find out how the archaeologist and the Jedi meet in *Doctor Aphra* issue #32, written by Alyssa Wong and illustrated by Minkyu Jung, On sale May 31 from Marvel Comics.



## Incoming

Don't Miss These Upcoming Releases

## MAY

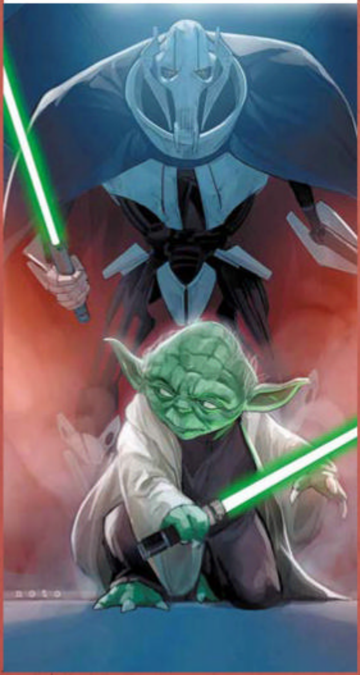
***Yoda* #7**
Marvel Comics
**Writer:** Marc Guggenheim
**Artist:** Alessandro Miracolo
**Cover Artist:** Phil Noto

***Darth Vader* #34**
Marvel Comics
**Writer:** Greg Pak
**Artist:** Adam Gorham
**Cover Artist:** Leinil Yu

***Hyperspace Stories* #8**
Dark Horse Comics
**Writer:** Michael Moreci
**Artist & Cover:** Andy Duggan

***Bounty Hunters* #34**
Marvel Comics
**Writer:** Ethan Sacks
**Artist:** Paolo Villanelli
**Cover Artist:** Ken Lashley

***Sana Starros* #4**
Marvel Comics
**Writer:** Justina Ireland
**Artist:** Pere Pérez
**Cover Artist:** Ken Lashley



STAR WARS THE HIGH REPUBLIC

# Luminous Lore

Shining a light on *Star Wars: The High Republic*.

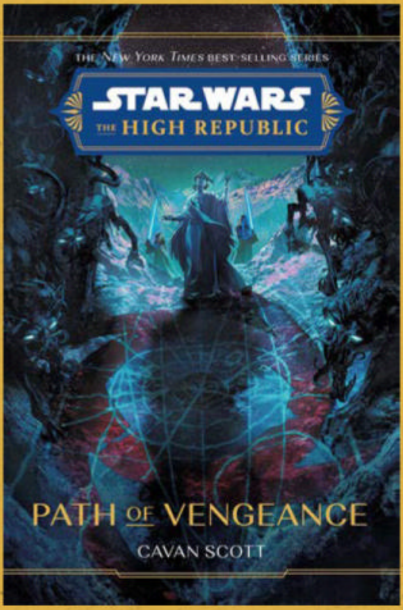
## Phase II: The Finale!

### Cavan Scott on walking the *Path of Vengeance*

"This novel picks up after the Battle of Jedha," author Cavan Scott says about his new *The High Republic* novel, *Path of Vengeance*, which is available in bookstores now.

"When we last saw Yana and Marda Ro they were heading to the Holy Moon to spread the Mother's message. As we know, things didn't quite go to plan... or maybe they did, depending on whose plan it was. We see how the events on Jedha change the path (pun intended) of the Ro cousins, while also picking up the stories of Padawan Matty Cathley and Jedi Knight Oliviah Zeveron that started in the Marvel comics. All roads lead to Dalna!"

Having been involved with Project Luminous since it's inception, *Insider* asked Scott how he feels about bringing this section of the story to a close. "It's a massive responsibility and one I don't take lightly," he replies. "Not only am I bringing the central storyline of Phase II to a close, but I'm also opening the door to the third and final phase of our story. I am acutely aware of how much readers have invested in these characters, and I wanted to make sure that the pay off is fully satisfying. I can't wait for people to see the impact that the events and characters of Phase II have on our original cast. Phase III is going to be a ride, that's for sure!"



## Incoming Comics

***The High Republic Adventures #7***
Writer:
Daniel José Older
Artist: Toni Bruno
Cover: Harvey Tolibao
Dark Horse Comics
On sale May 3

***The High Republic Adventures: The Nameless Terror #3***
Writer: George Mann
Artists: Eduardo Mello and Ornella Savarese
Dark Horse Comics
On sale May 3

***The High Republic #9***
Writer: Cavan Scott
Artist: Ario Anindito
Cover: Rafael De Latorre
Marvel Comics
On sale May 10

***The High Republic: The Edge of Balance: Precedent #1***
Writers: Daniel José Older and Tomio Ogata
Artist: Tomio Ogata
Viz Media
On sale May 23

## Republic Roundup

### PHASE I

*Light of the Jedi*
**Writer: Charles Soule**
Del Rey, Adult novel

*A Test of Courage*
**Writer: Justina Ireland**
Disney Lucasfilm Press, Middle Grade novel

*The Great Jedi Rescue*
**Writer: Cavan Scott**
**Artist: Petur Antonsson**
Disney Lucasfilm Press, 8x8 storybook

*Into the Dark*
**Writer: Claudia Gray**
Disney Lucasfilm Press, Young Adult novel

*The Rising Storm*
**Writer: Cavan Scott**
Del Rey, Adult novel

*Race to Crashpoint Tower*
**Writer: Daniel José Older**
Disney Lucasfilm Press, Middle Grade novel

*Out of the Shadows*
**Writer: Justina Ireland**
Disney Lucasfilm Press, Young Adult novel

*Tempest Runner*
**Writer: Cavan Scott**
Del Rey, Audio original novel

*Showdown at the Fair*
**Writer: George Mann**
**Artist: Petur Antonsson**
Disney Lucasfilm Press, 8x8 storybook

*Mission to Disaster*
**Writer: Justina Ireland**
Disney Lucasfilm Press, Middle Grade novel

*The Fallen Star*
**Writer: Claudia Gray**
Del Rey, Adult novel

*The Battle for Starlight*
**Writer: George Mann**
**Artist: Petur Antonsson**
Disney Lucasfilm Press, 8x8 storybook

*Midnight Horizon*
**Writer: Daniel José Older**
Disney Lucasfilm Press, Young Adult novel

### PHASE II

*Path of Deceit*
**Writer: Justina Ireland and Tessa Gratton**
Disney Lucasfilm Press, Young Adult novel

*Quest for the Hidden City*
**Writer: George Mann**
Disney Lucasfilm Press, Middle Grade novel

*Convergence*
**Writer: Zoraida Córdova**
Del Rey, Adult novel

*The Battle of Jedha*
**Writer: George Mann**
Random House, Audio original novel

*Cataclysm*
**Writer: Lydia Kang**
Random House Worlds, Adult novel

*Quest for Planet X*
**Writer: Tessa Gratton**
Disney Lucasfilm Press, Young Adult novel

(Excluding Comics & Manga)

# CELEBRATE
# STAR WARS: THE CLONE WARS!

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"Ahsoka's story is one of resilience and kindness."

# AHSOKA SO FAR

**As the galaxy prepares for the arrival of *Star Wars: Ahsoka* on Disney+, *Insider* explores the major events in Ahsoka Tano's backstory, and profiles the performers who have brought her to life.**

WORDS: AMY RATCLIFFE

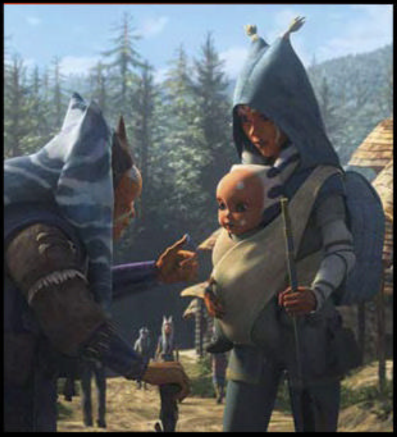
**When George Lucas created *Star Wars: The Clone Wars* (2008-2020), he made a choice that would affect the ongoing saga as much as any Skywalker by deciding that Anakin should have a Padawan, and that the Padawan would be female. Thus Ahsoka Tano entered the galaxy of *Star Wars* storytelling.**

From an impetuous youth to a wise mentor, from a Jedi to something more nebulous, Ahsoka's story is one of resilience and kindness. Ahsoka held her ground against popular characters such as Anakin and Obi-Wan Kenobi and then went on to carve her own path as she fought in the Clone Wars, left the Jedi Order, and joined the Rebellion. Her impact on not only the story, but on *Star Wars* fandom, has grown as the years have passed.

Ahsoka Tano has connected with fans because she always holds out a hand to help. Ahsoka makes the right choices, no matter if they are hard or if she knows the decision will put her in danger. She acts with selflessness over and over again. Ahead of the debut of her own live-action series, we look back at the character's long history in the galaxy far, far away.

01 Jedi Padawan Ahsoka Tano during the Clone Wars.

02



02 Tano, seen here with the elder Gantika and her mother Pav-ti, displayed Force sensitivity from an early age.

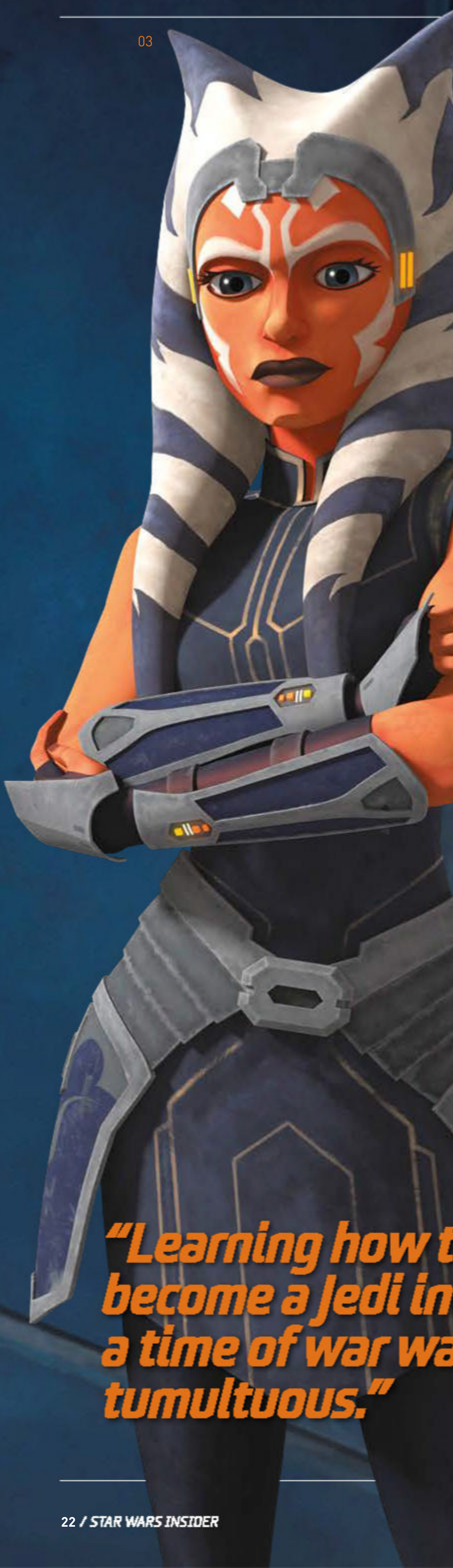
## EARLY DAYS

Ahsoka's connection to the Force became apparent early in her life. *Star Wars: Tales of the Jedi*, a collection of animated shorts released in 2022, goes back to Ahsoka's birth. Daughter of Pav-ti and Nak-il, the baby Togruta exhibited unusual powers when she saved her mother from a from a ferocious raxshir. Ahsoka displayed no fear in the moment, showing how that even at a young age, she was open to the world around her. The baby Togruta rode the hulking, feline-like creature home to her village, and an elder declared that Ahsoka would be a Jedi.

Indeed, Plo Koon discovered Tano while on a mission when she was three years old. As was the process when discovering a Force-sensitive child, Plo took Ahsoka to the Jedi Temple on Coruscant. She was raised in the Temple and trained as a Jedi Initiate before building her own lightsaber and becoming a Padawan learner.

▶

03



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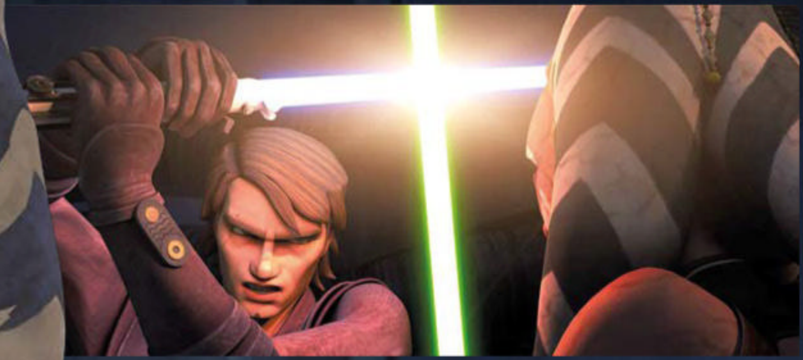


## ▸ INTO THE CLONE WARS

Jedi Master Yoda chose Ahsoka to be the new Padawan of Jedi Knight Anakin Skywalker not long after the beginning of the Clone Wars. Tano arrived on Christophsis, mid-battle, to start her assignment and tell Anakin the news. She didn't balk when Anakin insisted he didn't need or want a Padawan and instead jumped into the work of liberating Christophsis alongside her new master and Obi-Wan Kenobi. Ahsoka and Anakin continued to clash over strategy, technique—in fact, nearly *everything*—in no small part due to their similarities.

As *The Clone Wars* showed, learning how to become a Jedi in a time of war was tumultuous. Put in the precarious position of being a peacekeeper as well as a general, Ahsoka learned how to be a Jedi against the backdrop of galactic conflict and seemingly never-ending battles with the Separatists and their unending droid forces. She was a Jedi commander, which meant the decisions she made affected the lives of the clone troopers who served under her, many of whom she knew, and understandably she made mistakes.

Ahsoka had to learn the ins and outs of combat during this unprecedented time for the Jedi. She faced mindless battle droids, cunning bounty hunters, General Grievous, and Asajj Ventress. And it wasn't only about conflicts that could be settled with a lightsaber. Tano also had to delve into the political motivations of both sides, learning valuable lessons from her friend Padmé Amidala. In other words, nothing about Ahsoka's time as a Padawan was conventional—or at least, it wasn't like being a Padawan in a time of peace.

The young woman grew as Anakin's apprentice, learning how to skillfully pilot and fight, but the role of the Force in relation to the Clone Wars wasn't clear. A detour to the mysterious planet of Mortis didn't provide answers on that front but it did delve into the Force through the Father, Son, and Daughter—avatars for balance in the Force, the dark side, and the light side, respectively. The experience tested Skywalker, Kenobi, and Tano, but had the greatest effect on Ahsoka. The Padawan died, but the Daughter sacrificed herself to bring her back to life.

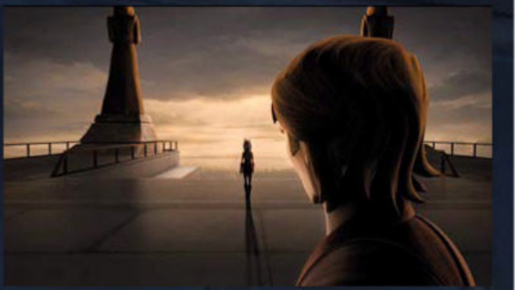
Then later, on Onderon, Ahsoka experienced a bureaucratic aspect

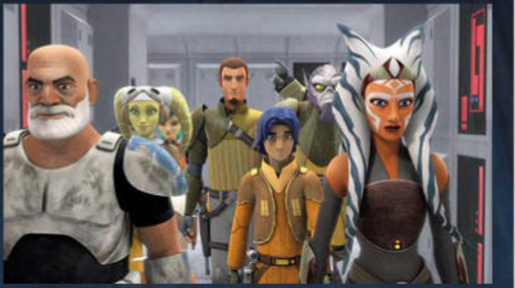
> **"Learning how to become a Jedi in a time of war was tumultuous."**

03 Ashley Eckstein reprised her role as Ahsoka Tano for the final season of *The Clone Wars* in 2020.

04 Anakin Skywalker and Ahsoka came to blows on the planet Mortis.

of the Clone Wars: the Republic couldn't fight alongside the rebels on Onderon to counter the Separatist occupation of the planet, but they could coach the rebels in the best combat techniques. The situation left a mark on Ahsoka, one she carried with her as the Republic falsely accused her of bombing the Jedi Temple.





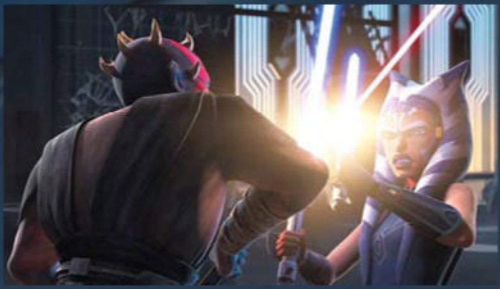
05 Despite being exonerated, Ahsoka Tano left the Jedi Order after she was wrongfully accused of a terrorist attack.

06 Tano was reunited with Captain Rex when she fought alonside the rebel crew of the *Ghost*.

Ahsoka went on the run to prove her innocence, which she eventually did. But the Jedi Order had expelled her for the actions they believed she'd taken. After she cleared her name, she was given the option of returning, but Ahsoka declined, in part because she felt frustrated by the lack of belief in her that the other Jedi, except for Anakin, had shown. Tano decided to walk away from the Jedi Order, leaving the only life she'd ever known.

Still a Force-user but no longer a Jedi, Ahsoka helped others whenever she could. She gained a different perspective on the Jedi from those negatively affected by the Order's actions. Ahsoka held onto that knowledge as she briefly stood alongside the Jedi once again to pursue Maul on Mandalore. With Captain Rex and the 332nd Company of clone troopers at her side, Ahsoka led a siege on Mandalore with Bo-Katan and members of the Death Watch loyal to Kryze, with the goal of removing Maul from the throne.

Tano and her forces quickly succeeded in capturing Maul, but just as the plan coalesced and victory was nigh, Supreme Chancellor Palpatine executed Order 66. Pursued by clone troopers now intent on killing her, Ahsoka was forced to abandon ship. Before Rex fully succumbed to Palpatine's command, Tano was able to remove her friend's inhibitor chip while still on board, and both escaped with their lives.



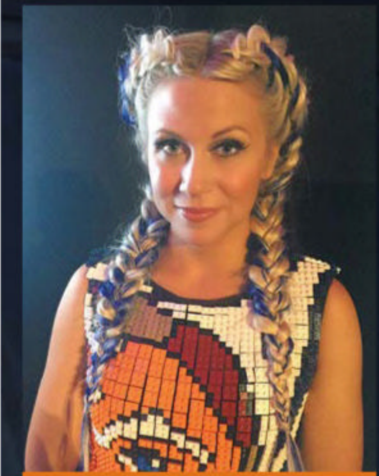
07 Ahsoka helped the Mandalorians remove Maul from their throne.

## A NEW BEGINNING

Like other Jedi who had evaded Order 66, Ahsoka went on the run to stay alive. The *Tales of the Jedi* animated shorts showed Ahsoka had to grapple with her desire to help others and wanting to keep them safe. Using the Force or acting in any fashion that might identify her as a Jedi, or a potential Jedi, would only attract the attention of Inquisitors, dark-side Force wielders who hunted the Jedi without consideration for collateral damage.

Senator Bail Organa learned that Ahsoka was alive and tried to persuade her to join the growing groups of rebels across the galaxy. Tano declined, wanting to stay under the radar as to not hurt anyone around her. But after an entanglement with an Inquisitor that cost lives, Ahsoka understood she could no longer hide. She went to Organa and joined the budding Rebellion as an agent using the code name Fulcrum.

It was under this moniker that Ahsoka met the crew of the *Ghost* in *Star Wars Rebels* (2014-2018),



## Ashley **Eckstein**

Voice actor Ashley Eckstein originated the role of Ahsoka Tano with *Star Wars: The Clone Wars* in 2008. She's voiced the character through all of her animated appearances, most recently in 2022's *Tales of the Jedi*. That includes *Star Wars Rebels*, *Forces of Destiny*, and the surprise return of *The Clone Wars* in 2020 for a final seventh season. Eckstein also narrated the audio book version of the *Ahsoka* novel novel, as well as lending her voice in videogames.

Her portrayal of the first leading female Jedi in *Star Wars* made an impact, with Eckstein celebrating the character just as much as the fans. The actor strives to bring Ahsoka's values and willingness to help others into her day-to-day life. Playing the animated version of the character for more than a decade has entrenched Eckstein in *Star Wars* fandom, as has the business she founded: Her Universe. Being part of the *Star Wars* community inspired Eckstein to start the clothing company in 2010 to provide more fandom apparel for women. She also released her first *Star Wars* book, *Star Wars: I Am a Padawan*, published by Golden Books in 2020, and followed it up with Insight Editions' *Star Wars Everyday*, in 2022.

But it all began with Ahsoka for Eckstein. She told StarWars.com, "It is such an honor to be the voice of Ahsoka. I take it very seriously. I see that this character has, literally, helped change people's lives."

although we were yet to learn the full story of what had happened to Tano after she left the Jedi Order (the final season of *The Clone Wars* hadn't been released at that point). In *Rebels*, Ahsoka worked alongside the *Ghost*'s crew to save Force-sensitive infants from the Inquisitors, while also helping to train young Ezra Bridger. And she was reunited with Captain Rex along the way.

Ahsoka's time with the Spectres brought the former Jedi to a harsh but unshakable truth: their foe Darth Vader was actually Ahsoka's one-time master and friend Anakin Skywalker. This led to a confrontation between the pair on Malachor, with Maul also present pursuing his own objectives. Initially, Ahsoka displayed anger towards Darth Vader and the transformation of Anakin. But as the fight wore on, Ahsoka processed guilt for leaving his side and eventually showed compassion for what Anakin had become.

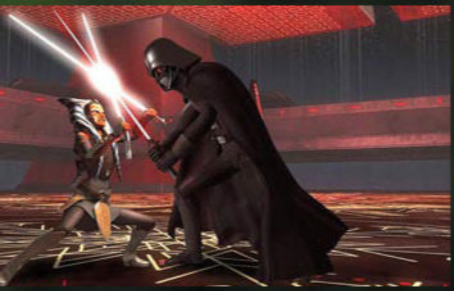
It seemed unlikely Ahsoka would survive this duel with the remorseless Darth Vader, but Ezra pulled her into the World Between Worlds at the last possible moment. With a renewed life, Tano went on a spiritual journey. She returned after the liberation of Lothal and disappearance of Ezra, who had gone missing while fighting Grand Admiral Thrawn. Ahsoka and Sabine Wren left Lothal together to search for their friend.

## MEETING GROGU

Ahsoka's search for Grand Admiral Thrawn put her in Din Djarin's path in *The Mandalorian* (2019 - ), marking the character's first live-action appearance. Bo-Katan Kryze told Djarin of Ahsoka's location on Corvus since the Mandalorian believed Tano could help his then unnamed foundling. Ahsoka was roaming the forest around the city of Calodan in order to get to Magistrate Morgan Elsbeth, a former apprentice of Thrawn, where Djarin and his young charge briefly interrupted Ahsoka's mission. After realizing the Mandalorian was not an enemy, Ahsoka communicated telepathically with the foundling and learned his name: Grogu.

Through this mental transfer, she also uncovered information about Grogu's past in the Jedi Temple and his training. Someone had hidden the child when Order 66 laid waste to the Jedi Knights, but Grogu's memories of the events had faded, as had his ability to use the Force. Tano tested the young one's adeptness with the Force and advised Djarin to take Grogu to the seeing stone on Tython, in the hope that another Jedi would heed the young one's call and agree to continue his training.

Later, in *The Book of Boba Fett* (2021), Tano was once again in Grogu's orbit, this time on Ossus. She was visiting Jedi Master Luke Skywalker, who had arrived to train Grogu after the foundling visited Tython. Luke was building a new Jedi temple with Grogu as its first student. Considering Ahsoka's long history with the Skywalker family, it was unsurprising to learn that she had connected with Luke. Having compared the Jedi (favorably) to his father, Ahsoka told Luke to trust his instincts about Grogu before departing to continue her mission. Where that quest next took the galaxy's truest survivor, only time and the new series on Disney+ will tell.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08 Ahsoka almost lost her life in a duel with Darth Vader on Malachor.

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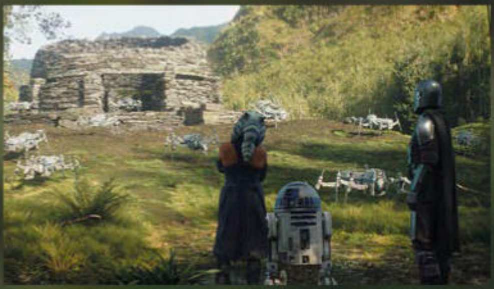
09 Grogu was reunited with one of his own when he met Ahsoka on Corvus.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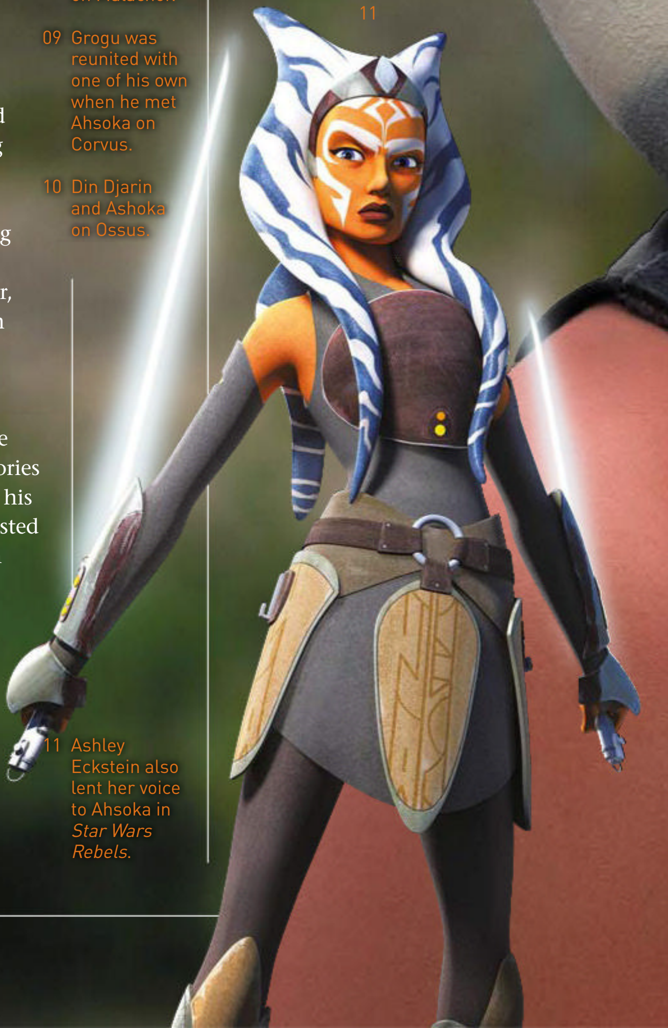
10 Din Djarin and Ashoka on Ossus.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11 Ashley Eckstein also lent her voice to Ahsoka in *Star Wars Rebels*.

12

## Rosario **Dawson**

*The Mandalorian* brought a live-action Ahsoka Tano to screen for the first time. Rosario Dawson portrays the Togruta Force wielder in *The Mandalorian*, *The Book of Boba Fett*, and soon *Ahsoka*. She brings extensive experience in film and television (including the Marvel Universe) to the role, which she expressed enthusiasm for after seeing a tweet fan-casting her as Ahsoka Tano. Dawson retweeted the note with an "Ummmm.... yes please?!" along with the #AhsokaLives hashtag in February 2017. That retweet ended up making its way to Dave Filoni and eventually Dawson found herself receiving a FaceTime call from Filoni and Jon Favreau. She told *StarWars*.com of the casting, "I think it definitely was the Force at work."

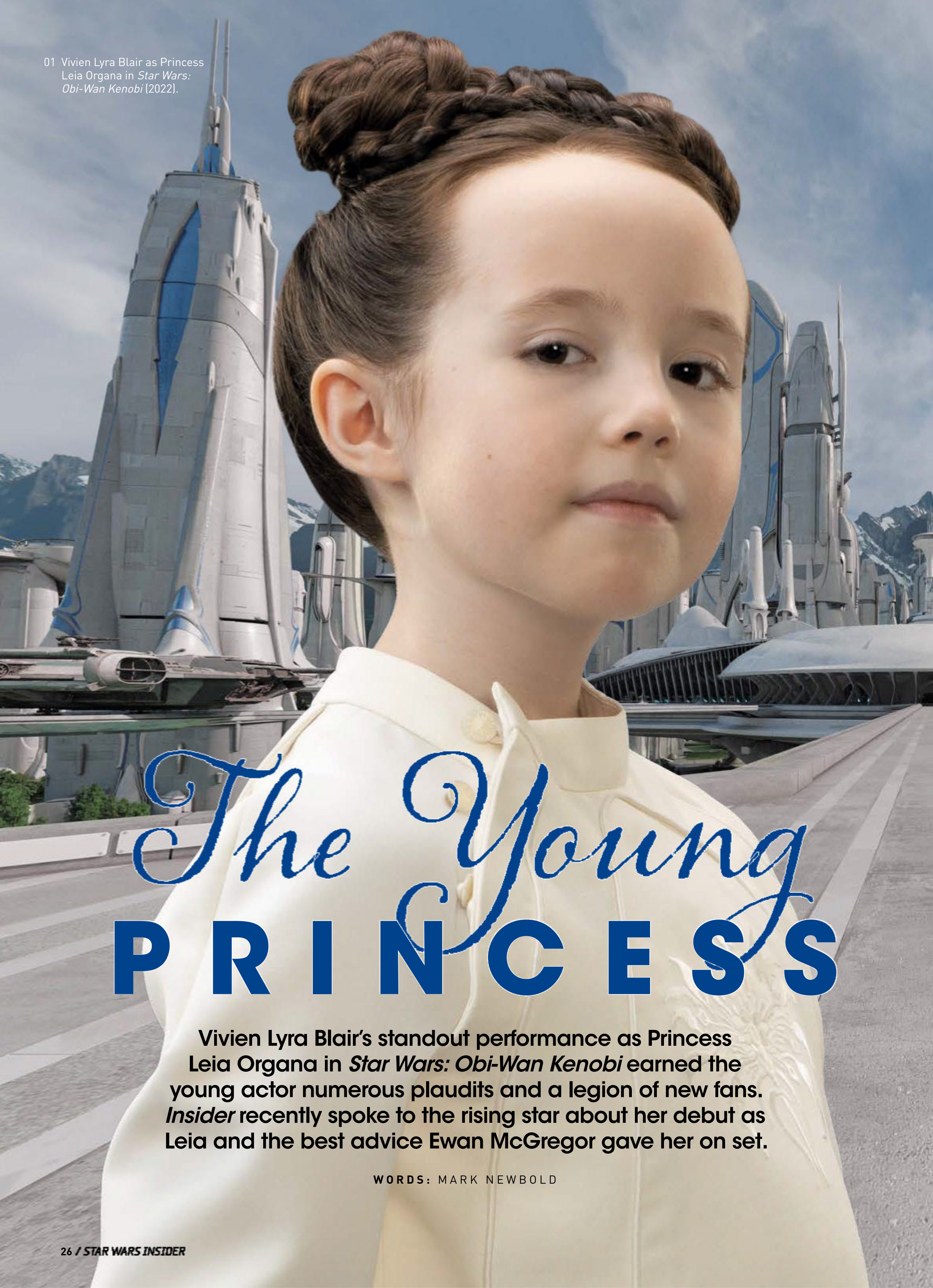
Ahsoka's first live-action appearance happened a few years later in Season Two of *The Mandalorian* in November 2020.

Dawson carries respect for the character's animated history and Eckstein's work with her and puts it into the role. At *Star Wars* Celebration Anaheim in 2022 Dawson said she went back to the animated series "over and over" for research, freeze-framing on certain shots to learn how to best bring Ahsoka's qualities and fighting skills to the screen. Dawson expressed gratitude for all the history she's been able to play off of.

She enthused during a panel at Celebration 2022, "It's just such a thrill and honor to bring her to life and feel the energy of everyone wanting to see her come to life."

12 Rosario Dawson as Ahsoka Tano in *The Book of Boba Fett.*

**"Ahsoka's search for Grand Admiral Thrawn put her in Din Djarin's path."**



01 Vivien Lyra Blair as Princess Leia Organa in *Star Wars: Obi-Wan Kenobi* (2022).

# The Young PRINCESS

**Vivien Lyra Blair's standout performance as Princess Leia Organa in *Star Wars: Obi-Wan Kenobi* earned the young actor numerous plaudits and a legion of new fans. *Insider* recently spoke to the rising star about her debut as Leia and the best advice Ewan McGregor gave her on set.**

**WORDS:** MARK NEWBOLD

**Since her screen debut in 2017's *Band Aid*, the star of Vivien Lyra Blair has shone ever brighter. Receiving rave reviews for her appearance as Girl in the 2018 smash hit movie *Bird Box* opposite Sandra Bullock, she went on to star in *We Can Be Heroes* (2020) for director Robert Rodriguez before entering the galaxy far, far away as young Princess Leia Organa in *Star Wars: Obi-Wan Kenobi* (2022). Not only did she earn a Saturn Awards nomination for Best Performance by a Younger Actor in a Streaming Television Series for the role, but Blair is also a published author, and the youngest spokesperson for People for the Ethical Treatment of Animals—achieving all those landmarks before her 10th birthday! One could say she has a lot in common with the forthright child princess she played in the series.**

02 Obi-Wan Kenobi (Ewan McGregor) and Leia (Blair) found themselves in peril on Mapuso.

03 Young Leia (Blair) enjoyed exploring with her droid LO-LA59.

**_Star Wars Insider_: How much of a _Star Wars_ fan were you before you auditioned for _Obi-Wan Kenobi_?**
**Vivien Lyra Blair:** I'm a pretty huge *Star Wars* fan when it comes down to it. Before I was cast, my family and I binge-watched everything we could, all the movies. It was time anyway—I hadn't seen them in, like, three years.

**What was your screen test like?**
I went through the whole process—there were costumes, there were cameras, lighting, pieces of set, so it really was a full-on screen test. It felt like we were shooting the real thing.

I hadn't known for sure that it was Leia I'd been auditioning for as the producers had tried to be subtle, but it was kind of obvious. We knew it was a *Star Wars* role, but my mom and me were really debating who it would be. Mom thought it could be a young Rey, but I was pretty sure it was Leia. ▶

04 Vivien Lyra Blair earned a Saturn Award nomination for her portrayal of Leia.

> ***"...when it comes down to it, even when things seem super big, it's all about spacemen in bathrobes with glow sticks."***

We kind of figured it out a little bit before they told us.

Ewan and I spent some time with Deborah Chow [the director of the series] in her office, where we talked a little bit about the script and rehearsed the lines, and I think that's when Deborah really saw that I was Leia. We did the screen test on a Tuesday and the following Friday I got the call saying that I'd won the role. It was really cool when Deborah offered it to me. It was kind of a surreal moment, like time had stopped at that point. It was scary, but I soon calmed down; and after that everything went really well.

**What were Deborah Chow's initial directions for your performance?**
Deborah specifically told me that she didn't want me to act like Leia had in the previous movies because she thought I was already so similar in personality to the character. She didn't want me to look unnatural onscreen by trying too hard to match Carrie Fisher's performance, so I didn't go too deep into it. But she was really cool as Leia, a real inspiration to me, and I hope I can follow in her footsteps.

**The obvious on-screen chemistry between you and Ewan McGregor really brought the series to life. Did you enjoy that same energy between scenes?**
Ewan definitely had "Dad energy," as I call it. He was just so sweet and kind, and

he knew exactly what to do and say around me when I needed help because he had experience with his own daughters [McGregor has four]. I even think one was my age at the time of filming.

He always used to make this joke that there's nothing to be nervous about when you're working on *Star Wars*, because when it comes down to it, even when things seem super big, it's all about spacemen in bathrobes with glow sticks. That really helped me along the way. It was so scary to have taken on such an iconic role, but Ewan really helped me get over that fear with just that one statement. He was amazing.

**Industrial Light & Magic did effects work on *Bird Box*, and developed StageCraft, which was used extensively in *Obi-Wan Kenobi*. What was your experience of working with that technology?**
Well, I can personally say the Volume was *awesome*. It made it a lot easier to act because I was inside the environment that

▶

05 Blair filming a scene set on Alderaan for Part I.

06 Part IV saw Leia rescued from an Imperial base by Obi-Wan and Tala Durith (Indira Varma).

07 Blair enjoyed co-star Ewan McGregor's "Dad energy" on set.

05

06

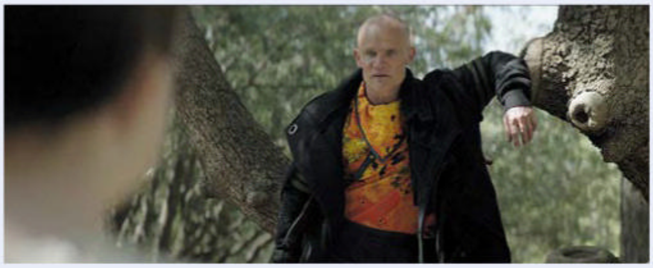
07

## The Perils of a Princess

**During her many adventures, Leia Organa experienced more of her fair share of being held captive against her will, but the tenacious rebel rouser was no damsel in distress.**

### Kidnapped

Leia did her best to evade an ambush on Alderaan by thugs hired to abduct her but found herself locked in a spice lab's storeroom on Daiyu anyway. However, the youngster's determination to escape remained undiminished, and when a stranger opened the door to her cell she was ready. She whacked the man (Obi-Wan Kenobi, on a mission to rescue her) with a chunk of trash before making a run for it.

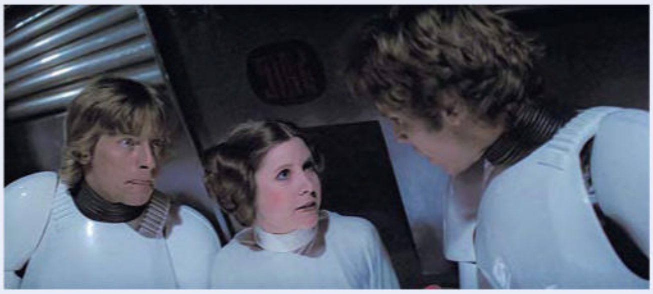


### Captured

Cornered by the Third Sister on Mapuzo, Leia was taken to Fortress Inquisitorius and questioned. The defiant princess refused to accept Reva's claims, and instead attempted to persuade the Inquisitor that she would comply with her questioning on the assurance that she could speak to her father, Bail Organa. Even when threatened with torture, brave Leia stood her ground.

### Captured (Again)

Years later, Leia found herself held in another Imperial cell during her mission to deliver secret plans to the Empire's planet-killing weapon, the Death Star, to her rebel friends. This time it was her future husband Han Solo and unknown brother Luke Skywalker attempting to rescue her, but it was Leia's quick thinking that got them all out of a dead end.



08

09

08 An Imperial confrontation on Mapuzo for Obi-Wan Kenobi and Leia Organa.

09 Kenobi and Organa said goodbye when the Jedi left to face his former apprentice, Darth Vader.

▶ I was acting in. I've heard some actors joke about having to act against a tennis ball on a stick and pretend it's something real, but on this everything was real. There was one scene that we shot on the Volume where I was standing on a balcony looking out on Alderaan, but I wasn't just *pretending* to see Alderaan—I could actually *see* it.

It's really amazing technology and it helps actors a lot. Well, at least it did for me. I can't wait to see how it evolves.

**The show has done fantastically well on Disney+. How have you found the public's reaction to your performance?**

I was a little nervous about becoming a part of the *Star Wars* galaxy, but everybody has been so welcoming and accepting of me. I have gotten so much love and support. It's been really incredible.

**There were a lot of surprises in *Obi-Wan Kenobi*, not least how big a part Leia played in it. Has being in *Star Wars* changed your perspective on the saga?**

*Obi-Wan Kenobi* had a really amazing story. The whole *Star Wars* saga has an amazing story in general. It's fascinating to me the way that the writers and filmmakers have built off the original. I've always wanted to be a writer, and I think it's incredible how George Lucas was able to create this vast, elaborate world that so many people admire. It's wonderful to be a part of it, and exciting to watch it grow and see how it just keeps growing. It's amazing.

10

10 Princess Leia Organa (Vivien Lyra Blair).

Insert this side into recorder
Do not touch
U

# REWIND OF THE JEDI

***Insider* picks out 10 *Return of the Jedi* moments that are often overlooked, from quirky background creatures to blink-and-you'll-miss-them moments and trivia gems.**

**WORDS:** JAMES FLOYD

"When 900 years old you reach, look as good you will not," Yoda told Luke Skywalker, shortly before his wrinkled visage faded away (almost) forever. Although nowhere near as old as the venerable Jedi Master, *Star Wars: Return of the Jedi* looks great 40 years after its original 1983 release, and we still find new things to marvel at throughout its 131-minute duration, despite having watched it a zillion times.

We often talk about the defining moments of *Return of the Jedi* (Leia slays Jabba—*check*. Luke defies the Emperor—*check*…), but perhaps we don't credit the film's quirkier moments enough. There are things in every *Star Wars* movie that veer towards the silly or obscure but actually add to the fun and joy of the entire affair. *Jedi* contains quite a few, and here we pay tribute to some of our favorite facts and faces.

SOURCE
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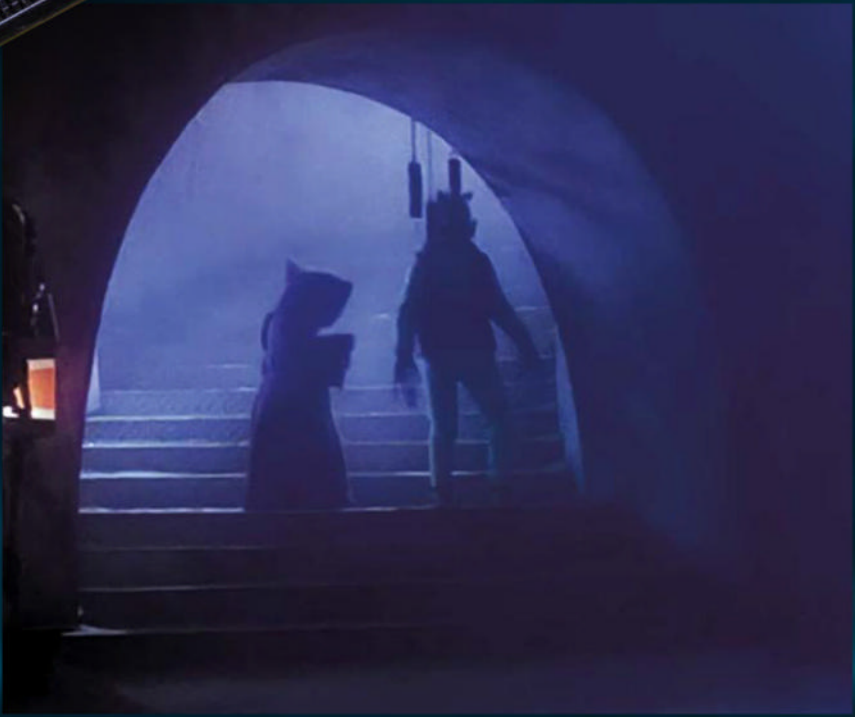
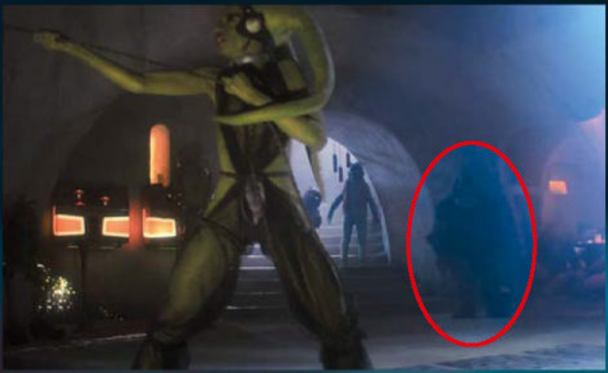


## 10

## DAD DANCING

We're not talking about internet memes where Darth Vader and a bunch of stormtroopers breakdance, but the awkward way that some denizens of Jabba the Hutt's court shake their booties in the background of several shots. Watch the scene where Jabba dropped the Twi'lek dancer Oola into the rancor pit and cast your eyes to the left of the screen where the main action isn't. There you'll spot a Jawa and a Rodian duo dad-dancing on the stairs by the entrance. Look even closer and you'll notice a game Gamorrean guard bopping along in the shadows too.



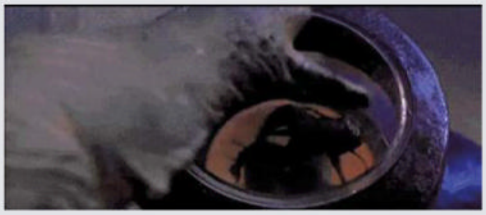
## 09

## WHO ARE YOU?

Freshly defrosted from a block of carbonite, Han Solo could be forgiven for not recognizing the voice of the woman who had set him free, not least because Princess Leia Organa was disguised as the bounty hunter Boushh at the time.

What you might not know is that Boushh's effects-modulated dialogue wasn't spoken by Carrie Fisher at all, but by Californian-born actress Pat Welsh. And you would've had to have had *extremely* sharp ears to have recognized Welsh's voice as that of the eponymous alien from *E.T. The Extra Terrestrial* (1982), which she had recorded a year earlier.

"Phone Han," anyone?



## 08

## TRASH TALK

Jabba the Hutt had gross table manners, not that he bothered with tables. A big part of the Hutt's general offensiveness came from the burps, slurps, and myriad of squishy sounds his body emitted every time he moved, and especially when he plucked a Klatoonine paddy frog from his handy glass snack bowl close by.

Sound designer Ben Burtt went to great lengths to find the perfect noises for Jabba's body movements, recording sounds as varied as that of a muddy wet towel being slung around the inside a garbage can (to capture the unique echo), and running his hand through a cheese casserole. Mixed together (the sounds, not the actual dish and the dirty towel!) Burtt's hands-on handiwork became the unmistakable slithering of Jabba the Hutt. So, when Han Solo called the Hutt a slimy piece of filth, it turns out he was pretty close to the mark—a big part of Jabba's onscreen persona really did come straight out of a trash can!

## 07

## ALAS POOR BIDLO

Every object in the *Star Wars* galaxy has a story to tell, if not immediately! That old skull that Luke Skywalker hurled at the door controls in an effort to escape the rancor's rumbling tummy, for instance. In the Legends short fiction anthology *Tales from Jabba's Palace*, published in 1995, it was revealed that the skull once belonged inside the head of Bidlo Kwerve, previously Bib Fortuna's main rival for the position of Jabba the Hutt's majordomo.

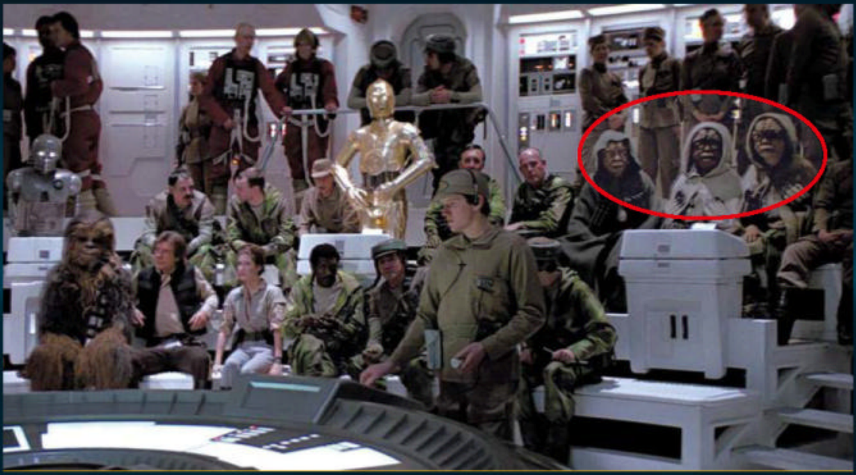
In the story, the pair had begrudgingly cooperated to deliver the shipwrecked rancor as a birthday gift for Jabba, and their boss offered a choice of rewards in return—the role of majordomo… or an *even greater* honor. Poor, greedy Kwerve chose the latter of course, which turned out to be the honor of becoming the rancor's first meal. Ironically, Luke's actions served Kwerve with a sweet, if posthumous, revenge.

This slice of backstory may not alter your appreciation of Luke's prodigious aim, but it's a fun legend to bear in mind when you next watch him weigh it up before he does so.

## 06

## PRUNE JUICE

His real name may have been Orrimaarko, but for more than a decade fans knew the eye-patch-wearing rebel only as "Prune Face," thanks to the moniker Kenner afforded the action figure of the character.



Despite being given a genuine *Star Wars* galaxy name in 1995, in a role-playing game reference book by author Pablo Hidalgo, the Dressellian has never really shaken off his fruit-based nickname. What you may have missed is that he isn't the only one of his wrinkled kind in *Return of the Jedi*. Keep your eyes peeled during the rebel briefing on *Home One* and you'll spot Pru… (sorry) *Orrimaarko* alongside two fellow Dressellian strike team members (possibly named "Walnut Man" and "Cabbage Head"?).

## 05

## IT'S A... TROUT?

Already familiar to dedicated *Star Wars* fans thanks to a Kenner action figure mail-away offer and a starring role in a newspaper comic strip (published months before the movie was released), *Return of the Jedi*'s Admiral Ackbar was always destined to become a screen icon. However, the Mon Calamari's piscene good looks could have been very different, had the filmmakers stuck to the description of the admiral outlined in an early script draft as a "pale blue, non-human."

Tasked with casting the creature who would become Ackbar during a concept approval session, director Richard Marquand was immediately drawn to a maquette of "the most delicious, wonderful creature out of the whole lot, this great big, wonderful Calamari man with a red face and eyes on the side."

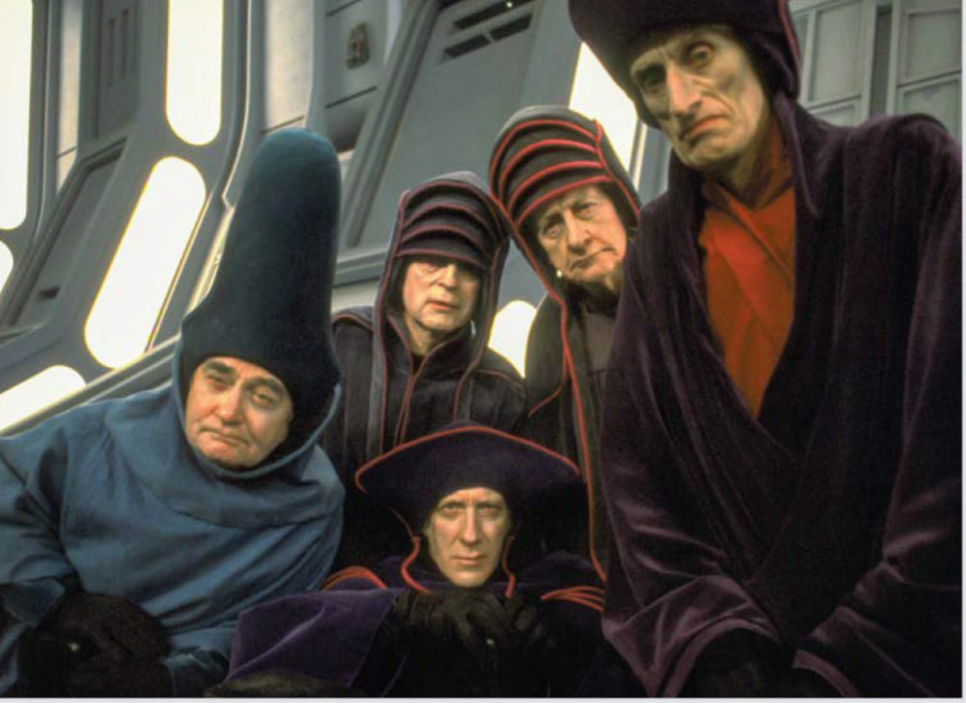
What with Kenner's 1980's habit for literal action figure names, and had Marquand chosen differently, would "Fish-Face" now be in your collection?

## 04

## TORONTO BOSH!

We all know that protocol droid C-3PO could boast mastery of thousands of galactic dialects, but how exactly did he become fluent in Ewokese, the language of a species indigenous to Endor with apparently no history of traveling offworld? What's more, how did he manage to keep a whole tribe entertained with tales of his rebel friends?!

An in-world explanation might be that his processors could assess any language and find similes within his databank that he could then adapt to provide approximate translations, further refined through conversation. The reality is because actor Anthony Daniels invented several Ewokese words during scenes where his droid alter ego was called upon to speak directly to the furry forest dwellers, building upon Ben Burtt's extensive efforts in creating a fictional language for the Ewoks during pre-production. Burtt had based the Ewok tongue on archival recordings of Mongolia's Kalmyk people which he'd first heard in a documentary. Having marveled at how alien it sounded, he sought out an elderly Kalmyk woman and recorded her voice as she recounted her people's folk tales, which became the inspiration and basis for the Ewok's dialect heard in the movie.



## 03

## ENTOURAGE

Emperor Palpatine often cut a solitary figure, accompanied only by Darth Vader or a small contingent of red-cloaked Imperial Guards (keeping a respectful distance, of course), but in several shots in *Return of the Jedi* he seemed to have a very serious looking entourage. So, who were they?

It transpires that even a galactic despot of Palpatine's cunning needed advisers, and that's who this gaggle of pasty-faced hangers-on were. Seen only briefly on screen, there were actually five of them, but only a couple have subsequently been named and given backstories. Sim Aloo was the tallest, and thereby the easiest to spot. According to lore, he was involved in day-to-day governance of the galaxy, leaving the Emperor to enjoy dominating it without have to worry about boring admin. Along with another adviser, Janus Greejatus (purple robes, ridged hat, tired-looking), Aloo spent the rest of his time locating ancient Sith artifacts on behalf of his master.

Perhaps they would have been better advised to remain on Coruscant, because they all died when the Death Star was destroyed.

## 02

## NO ONE IS EVER REALLY GONE

It's a bittersweet moment when Yoda and Obi-Wan Kenobi's Force spirits arrive fashionably late at the rebel's celebration party on Endor (soon to be accompanied by a slightly embarrassed-looking Anakin Skywalker—he never was big on social events). Our heroes had been victorious, but tragic losses had been experienced along the way.

While it was great to see them looking so relaxed on their new astral plane, things could have played out differently had the duo's more active role, as outlined in George Lucas' draft script, made it onto the silver screen. In that version, both Kenobi and Yoda would have returned from the "Netherworld" in spirit form during Luke Skywalker's battle with Darth Vader and the Emperor on the second Death Star, to protect Luke from the Emperor's lightning bolts by deflecting them away from their former pupil. But that's not all. Rather than making their familiar spirited appearance at the big party at the end, both Jedi Masters *and* Anakin Skywalker would have regained their physical forms, with Luke even getting to embrace his long-lost dad!

Had that happened, perhaps Ben Solo might have benefitted from his grandfather's experience!

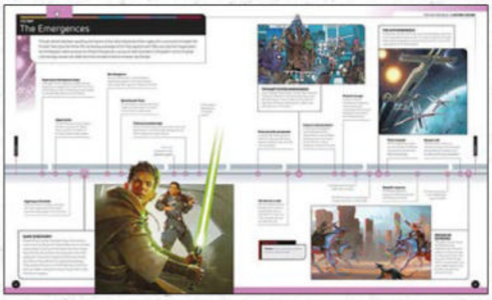
## 01

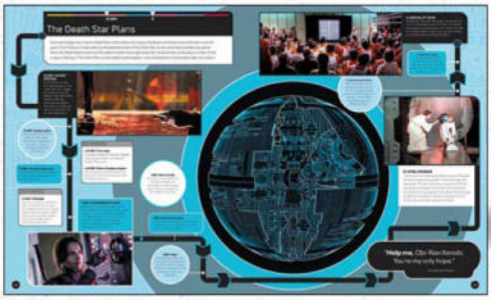
## SPECIAL ADDITIONS

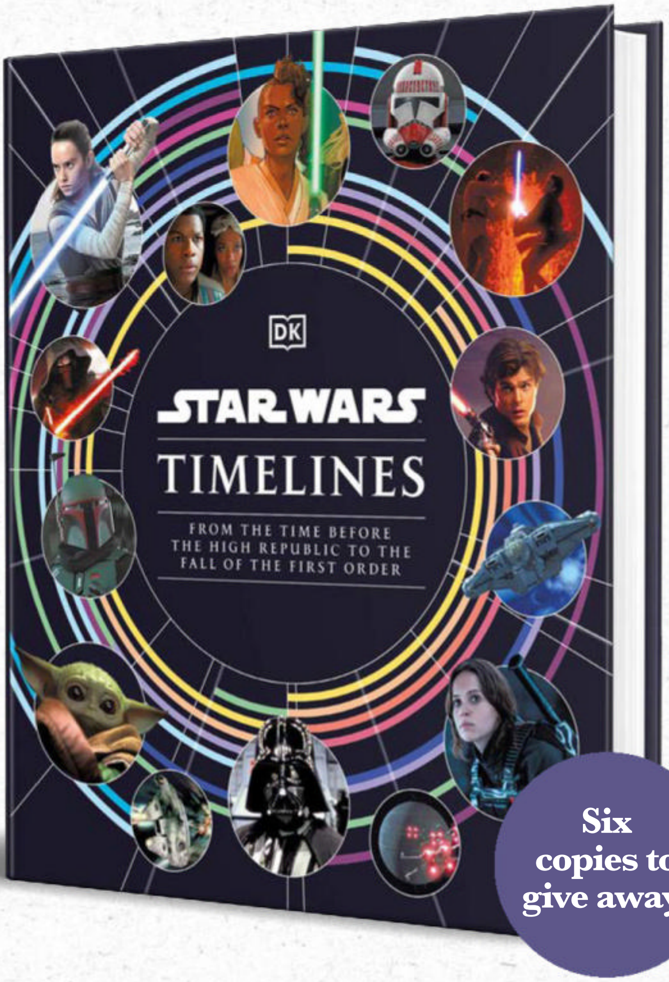
We end this list where we began, with unexpected examples of dancing that wouldn't be out of place at your aunt's third wedding reception. Dazzled by the sequences of galactic celebration added to the end of *Return of the Jedi* for the Special Edition, it's understandable to have had your attention drawn away from moments of more personal merriment that took place at the corners of the screen but were always there.

Watch the festivities in the Ewok village carefully and you'll catch Chewbacca dancing with an Ewok while a Mon Calamari struts his stuff beside them. Even C-3PO joins in. And yes, you did spot Prune Face throwing some shapes in the background. It's the happiest scene in all of *Star Wars*, and worth watching on a loop whenever you're feeling as blue as Max Rebo.

Obi-Wan Kenobi






DK
STAR WARS
TIMELINES
FROM THE TIME BEFORE THE HIGH REPUBLIC TO THE FALL OF THE FIRST ORDER

**Six copies to give away!**

# The History of the Galaxy!

## Win a copy of the epic *Star Wars: Timelines* from DK!

**You may think that you know all there is to know about the history of the *Star Wars* galaxy, but beyond it all happening "a long time ago," do you know *when* each epoch-making event in its storied history took place?**

***Star Wars: Timelines*, the epic new book from DK, finally sets the record straight, and we have copies to give away to six lucky *Insider* readers.**

Written by *Star Wars* experts Kristin Baver, Jason Fry, Cole Horton, Amy Richau, and Clayton Sandell, *Timelines* charts the history of the galaxy from the times before the High Repubic right through to the fall of the First Order.

This indispensable companion uses multiple branching timelines to visually map key events across every *Star Wars* era, and marks their significance within the context of galactic history. Track crucial conflicts that affected the galaxy in profound ways; follow the Skywalker lightsaber as it passed through the generations; trace the movement of the Death Star plans over the years; and discover how important battles played out in numerous conflicts.

To be in with a chance of winning one of six copies that we're giving away, just send us the correct answer to the following *Star Wars* trivia question:

**What were the devices used by the Jedi to keep their records?**

A. Holovids
B. Holocrons
C. Holodecks

Send your answer via email to **insidercomp@titanemail.com** or our usual postal address (see 'Contact Us' on page 3), marked "TIMELINES!" by July 6, 2023. Terms and conditions are available at titanmagazines.com

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**In the second installment of our exclusive two-part interview with Industrial Light & Magic's executive creative director and senior visual effects supervisor, John Knoll talks about the digital filmmaking revolution and the modern era of *Star Wars* visual effects.**

WORDS: BRANDON WAINERDI

**Since joining Industrial Light & Magic in 1986, John Knoll has worked at the cutting edge of the visual-effects industry, during a period in which movie-making technology has made numerous huge advances.**

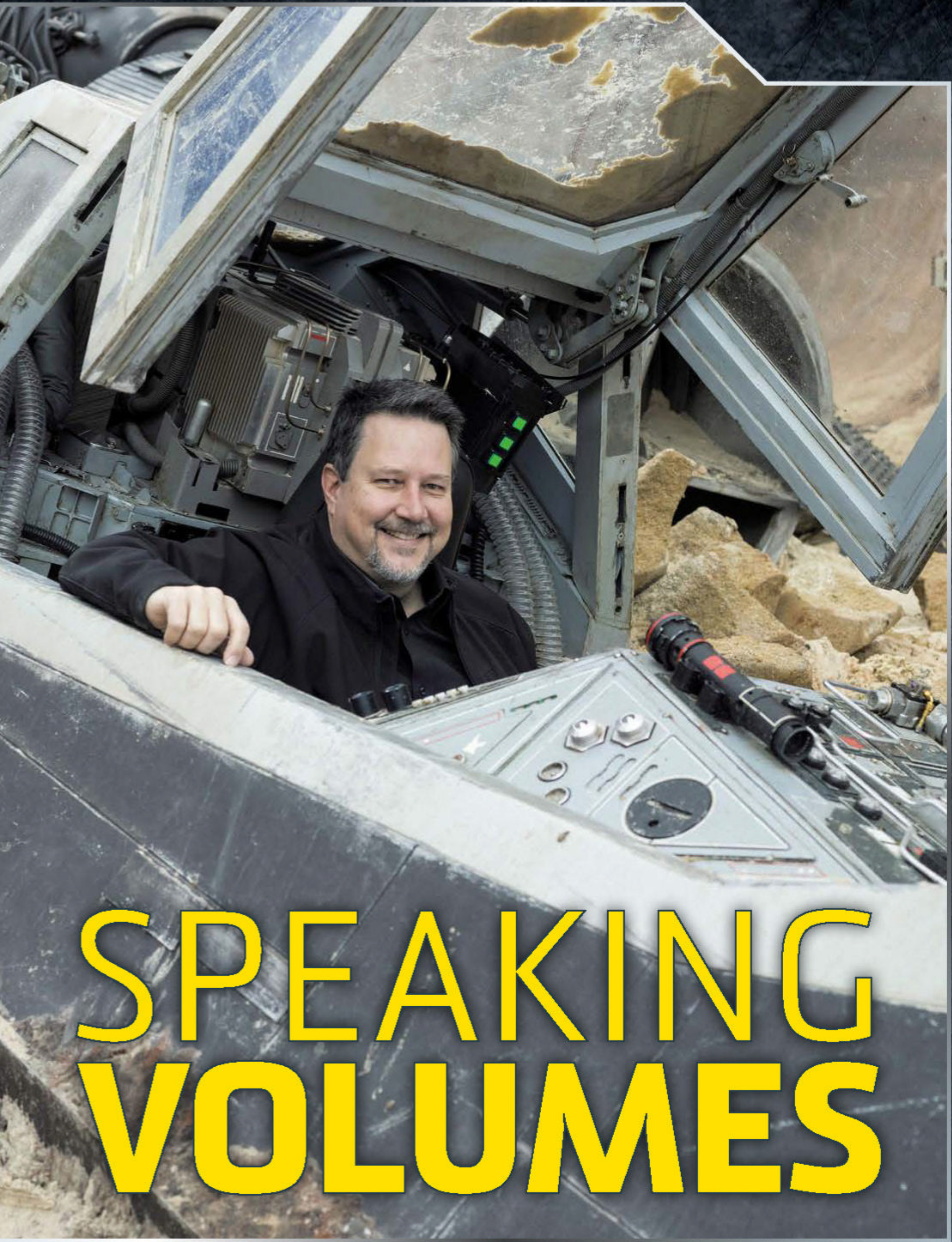
From the advent of digital effects through to the development of high-definition movie cameras for *Star Wars: Attack of the Clones* (2002), to the immersive LED soundstages of ILM StageCraft used on series such as *The Mandalorian* (2019 - ), Knoll's passion for the craft is evident in every breakthrough he has been a part of. We began the second half of our conversation with a look back at the dawn of the digital age.

***Star Wars Insider*: After the success of *Star Wars: The Phantom Menace* (1999), what was the biggest challenge your team faced as you moved on to *Attack of the Clones*?**

**John Knoll:** Shooting with digital cameras. And I was determined we should extend that component all the way through post-production.

> "Almost anything that I've ever been paid to do is something that I taught myself."

01 John Knoll on the set of *Rogue One: A Star Wars Story* (2016).



# SPEAKING VOLUMES

I wanted to capture every element digitally, from miniatures to additional live-action shots, introducing digital cameras into the full pipeline at Industrial Light & Magic. Retrofitting the motion control systems to shoot digitally was a big part of that.

One of the things that surprised me most was that the new digital cameras had a better signal-to-noise ratio than you experience with film. On a good day, 35mm film combined with a sharp lens and a relatively static object could achieve about 3K worth of resolution, while the digital cameras captured images at just under 2K. They had a lower resolution than film, so technically everything should have been softer on those new cameras than on film, but we found it was almost the opposite. And they were incredibly steady—there was none of the jumping around in the gate you'd get with film, and there was no flicker: you could see things much more clearly than you could on film. As a result, every department had to up their game, in terms of the quality and the level of polish.

The first thing we shot on the first day of *Clones* was a close-up on one of our actors. We had to call the makeup department over to the monitors and say, "Alright, do you see what we're seeing?" We had to rework the makeup like we were doing a tight close-up, at all times. The art department had to change how they were creating things like fake woodgrain and marble finishes on sets. It happened to us in post-production, as well, when we were shooting miniatures. You could see them *much* more clearly than you could when we were shooting on film, so everybody had to put more detail and better finishes into the models.

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02 ILM's Danny Wagner applying makeup to Kit Fisto (Daniel Zizmor).

03 Pat Sweeney, director of photography on *Attack of the Clones*, with a Sony digital camera.

04 Modelmaker Tony Preciado preparing the Geonosis arena model set for filming.

**What were the main benefits of shooting digitally?**

Immediacy. For example, one of the first miniatures that we shot was of the Jedi analysis lab, which ended up not being in the film. We had this miniature set up on one of the stages, and we were shooting with an HD camera. George Lucas was at ILM for a work-in-progress VFX review that day and, after we'd watched the dailies with him in the theater, we phoned the crew on the stage and had them feed us a live image onto the theater's big screen.

George was looking at the model and asked a few questions, like whether it was motorized or if it rotated on its own. They were on speaker phone down on the

## "I really grew to love shooting with digital cameras."

stage so I said, "Hey, guys, can you turn the scanner?" The moment it started turning, George said, "Wait, that's *live*?" He was amazed.

I really grew to love shooting with digital cameras because normally, when you're shooting on film, there are all these unknowns about exposure level, the highlights, and what it all looks like. We were used to a situation where, because of the motion-control speeds, it would often take a few *hours* to shoot something, and you would never know whether something moved during those two hours or if a light burned out. You would leave the setup hot until you saw dailies the next day and confirm that, yep, that element is good, we can break that down and move on. But with the digital cameras, you could play footage back immediately, as soon as you finished shooting.

**You won an Academy Award for your work on *Pirates of the Caribbean: Dead Man's Chest* (2006). What was the process of refining that motion-capture technology?**

I'm pretty proud of some of the things that we did on those *Pirates* movies. In particular, one of them was a *big* innovation in motion capture. It came out of experiences that Hal Hickel and I had on the first movie. We were doing all of these skeletal characters, where one of the big gags is seeing them make a transition from live-action to skeleton and back again.

Hal and I began talking about how we wanted to capture Davy Jones and his crew for the sequel, and we felt very strongly that performance is always better if the actors are present. The operator can then make a more meaningful composition in their framing and the editors don't have to maintain parallel cuts with clean plates and performance references. We thought if we could switch to a methodology where the actors were *always* present, and we built every shot out of a plate with an actor in it, that would be absolutely the way to go.

And that brought up the idea that, if we didn't have to make those transitions, and if the actors didn't have to go from being CG to live-action and back again, we could have them dressed in *anything*. What if we dressed them in something that made it easier to do match animation more accurately? I got together with the R&D department and we thought through this challenge, which amounted to creating a portable motion-capture system that I could use *anywhere*. I could use it on the deck of a ship, I could use it in pouring rain, I could use it standing in two feet of water in a lagoon. I didn't want to put any restrictions on it.

I threw this challenge out to them and they came back with what turned into the IMocap system, which allowed us to use special markers on the actors that gave us the equivalent of skeletal motion capture, with no constraints on how many characters we had or how we shot it. These things always come from just asking the question, "Can we do better?"

**What separated *Rogue One: A Star Wars Story* (2016) from your other experiences working on the saga?**

I thought that the choice of Gareth Edwards as director was a really fun one. I had liked his film *Monsters*, which had this great documentary feel to it. The thought of injecting that sort of gritty, informal style into *Star Wars* seemed like something that could be really cool. The choice of Greig Fraser as the director of photography was incredible, as well. I loved his work. He had such a great eye and I loved his lighting style.

I've been doing this job long enough that I've learned that simply shooting things *right* is two-thirds of the battle. I've seen how a lot of projects go off the rails and, whenever I've been involved in one of those "911 shows," I've used it as a learning

▶

05 John Knoll with Alan Tudyk (K-2SO) during filming of *Rogue One*.

05

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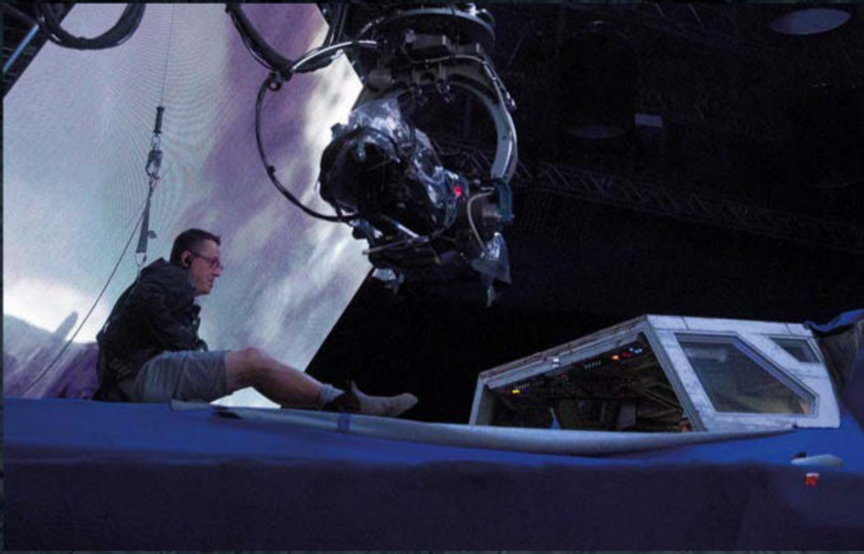

experience—How do I make sure that never happens on the next one? I've learned that the best way to prevent problems is by having an open conversation with the director of photography, the production designer, and the director about the top things that go wrong with big tentpole VFX projects, and how to avoid them.

About six months before principal photography on *Rogue One*, I had this great experience with Greig. He came to ILM, and I spent a half a day with him, just the two of us. I launched into my typical speech: "Hey, let me take you through the things that go wrong on these big visual effects projects."

I had a collection of good and bad examples on my laptop that I used to have that conversation. I think he really enjoyed our talk, because it became a really fun problem-solving opportunity for us. We brainstormed and developed a bunch of strategies together. Later, as we went into pre-production, we were a united front on every element. It made putting the pieces together so much easier and made the final product so much better.

06 John Knoll and Greig Fraser (center) monitoring a shot for *Rogue One*.

07 LED screens were used to light starship cockpits on *Rogue One*.

08 ILM StageCraft provided real-time CGI sets for *The Mandalorian*.

**What inspired the use of on-set LED screens in *Rogue One* that later developed into ILM StageCraft?**

*Mission: Impossible: Ghost Protocol* (2011) wasn't the first show that had used LED screens, but it was the first one that I had been involved with that used the screens as lighting instruments. We used them for all our car driving scenes when we were filming on the soundstage.

The director of photography, Robert Elswit, is a really smart guy and he had this perfectly sensible idea of sending a second unit to Prague to shoot background plates for all of these car interior shots, which we then played on these LED screens so that all the storefronts and neon signs lit the characters and the car interiors. We got this nice dynamism from all those living, moving light sources. I remember being really impressed by that.

After a couple more projects, I felt like LED screens were a really good way of getting that complexity in lighting. Then, famously, *Gravity* (2013) used LED screens to light the heads of the actors for all the space shots. So, when Greig (Fraser) and I began working on *Rogue One*, we started talking about using LED screens for our spacecraft cockpits. We conspired to shoot all the spacecraft cockpit scenes in a prototype LED "Volume." It was similar in size and shape to the ILM StageCraft volume used on *The Mandalorian*, just a little bigger. It was really successful, but it was all playback of pre-rendered imagery so it was really just used for lighting.

08

## "These things always come from just asking the question, 'Can we do better?'"

**How did that technology evolve for *The Mandalorian* and beyond?**

Of course, one of Greig's next projects was *The Mandalorian.* We had this wonderful fusion of Greig having had this great experience with building a big LED Volume for *Rogue One*, and feeling they were a really powerful lighting instrument, and Jon Favreau's desire to capture final shots in-camera. Jon wanted to use game engines to generate imagery in real time that could then play out on the LED screens live and from the right perspective. To achieve that, we combined all of those things with live camera tracking. It was a matter of pulling all these disparate pieces together, and it became the system that was ultimately used for a lot of our new shows, including *The Mandalorian*.

**You told us about your visit to ILM at age 15, and how that inspired you. What would be your best advice for people who want to work in visual effects, or any creative field?**

Don't be afraid to try things. Almost anything that I've ever been paid to do is something that I taught myself, just by taking up an interest and starting to do it. The way you get good at making anything is that you get out there and you try it. It's a lesson I learned from my parents: the difference between somebody who's good at something and somebody who isn't, is that they applied themselves and put in the hard work.

The people who are good aren't superhuman. Mostly, the reason that they've become good is that they applied themselves and were not discouraged by a steep learning curve. Almost anything that I'm good at now, I wasn't good at the first time I did it. But I had enough interest and desire to *want* to get over that hump that I persisted until I did get good at it. Keep going. If you really care about it, you can learn it. You can do it.

09 Knoll built a motion-control rig to film effects shots of the *Razor Crest* for *The Mandalorian.*

09

10 Lucasfilm president Kathleen Kennedy (left) and John Knoll with the *Razor Crest* miniature.

10

## THE DIGITAL CYCLORAMA

**ILM StageCraft allows modern filmmakers to place their cameras and actors into any setting imaginable, lit convincingly by the very LED screens that display its digitally created locales. But while this astonishing new technology was developed for *The Mandalorian*, it builds upon a basic idea that has been around for more than a century.**

Cycloramas, originally devised for the theater, are huge, painted curtains that are hung from the rigging at the rear of a stage to give audiences the impression of a grand vista beyond the actors. The devices moved from stage to screen with the advent of cinema, serving much the same purpose. "Back projection" was the next advance in the concept—a process whereby pre-filmed footage would be projected onto a screen behind a performer, who was in turn being filmed with a static movie camera.

ILM StageCraft builds upon these cinematic techniques, combining several digital technologies from different industries to create a seamless blend of live-action performances, kinetic photography, and live lighting, within a set animated in real-time.

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01 The Arcade1Up recreation of the original Atari *Star Wars* Arcade Game cabinet.

# IT'S A HIT!

**Forty years ago, *Star Wars* fans were given the opportunity to relive Luke Skywalker's epic attack run on the Death Star thanks to Atari's *Star Wars*: The Arcade Game videogame. *Insider* spoke to Mike Hally, the architect of the seminal coin-op machine, to discover how his team crafted gaming perfection.**

WORDS: DAN BROOKS

**If there were to ever be a *Star Wars* videogame hall of fame, Mike Hally would surely be in its first class of inductees. As project leader, designer, and artist behind the original *Star Wars* arcade game, released in May 1983 in the U.S. and celebrating its 40th anniversary this year, Hally was among the earliest to define what a *Star Wars* game could be.**

Developed by Atari, *Star Wars*: The Arcade Game utilized 3D vector graphics in a gripping, fun on-rails shooter that recreated the climactic Death Star battle from *Star Wars: A New Hope* (1977), placing the player behind the controls of Luke Skywalker's X-wing. Very much in the spirit of the *Star Wars* films, it pushed the limits of technology and the team behind it.

"Hardware-wise, the controller, the cabinet, the artwork, the voices—at that time it was one of the biggest projects we'd ever attempted," Hally tells *Star Wars Insider*.

The game was an immediate hit the moment it arrived in arcades, and quickly achieved classic status, spawning a sequel game themed around *The Empire Strikes Back* (1980) and inspiring countless other space sims since. But every saga has a beginning.

## JEDI TRAINING

In 1977, the year of *A New Hope*'s release, Hally was a mechanical engineering student at Santa Clara University in California. Atari, the gaming giant behind arcade megahits like Space Invaders, was located in nearby Sunnyvale. As Hally neared graduation and needed to find a job, a seemingly fated opportunity would arise. "In my senior year, Atari sent

> "I remember getting to work and being very excited."

a representative to my college to recruit people," Hally says. "One of those guys was recruiting mechanical engineers for their pinball division, so I applied." After attaining his degree, Hally accepted a job offer and joined the company.

Hally cut his teeth on pinball games like Middle Earth, Time 2000, and Superman, but after a couple of years the California pinball division was shuttered, and Hally was transferred to the coin-op arcade games group. "I loved games and liked to design stuff, so they must have seen something in me," he remembers. "I joined them as a project leader."

His first arcade game was the acclaimed Gravitar, a vector graphics-based shooter released in 1982. In Gravitar, players controlled a small spaceship and explored different worlds, traveling on a 2D plane and battling alien craft, gun turrets, and more. In addition to serving as project leader, Hally also designed Gravitar and did most of the art. In many ways, it was the perfect proving ground, in terms of game content and experience, for what would come next.

In 1982, Atari and Lucasfilm reached an agreement to produce arcade games based on the entire *Star Wars* trilogy. Hally—a rising star at Atari and a fan of *Star Wars* himself—was determined to get the gig.

**"We pushed a decent amount of technology to a really high degree for the game."**

"We had a research group led by Rick Moncrief, and a guy on his team named Jed Margolin was developing this hardware called 'warp speed.' It was 3D vector hardware that wasn't really being built for a game, but I took a look at it and thought, 'Man, this would be perfect for *Star Wars*.' So, I worked up a proposal, and Atari approved me being in charge of it," Hally smiles. "I remember getting to work and being very excited."

Making the game, however, would be its own adventure.

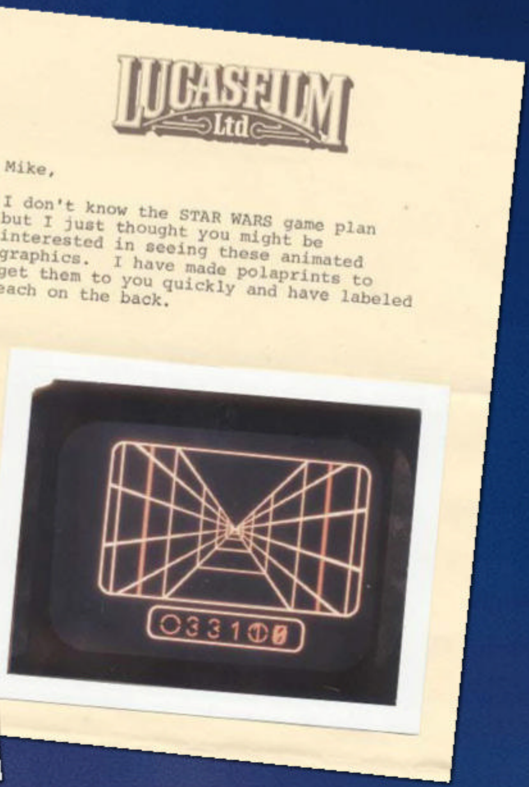
## TRENCH RUN

Unlike today, where many people are involved in the creation of an arcade or videogame, development teams in the early 1980s were much, much smaller. The *Star Wars* team that Hally led was no exception. "We actually had two programmers on *Star Wars*, our sound engineer Earl Vickers, a technician, and one hardware guy," he says. "That was it."

Still, Hally was eager to get started.

"I was a big, big fan," Hally admits. "I got in touch with the marketing people at Lucasfilm and drove up to meet them. They gave me books, toys, vehicle specs, and the movie script.

02



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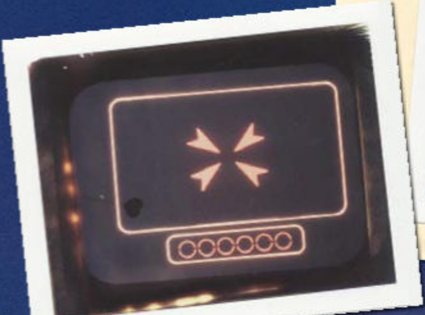
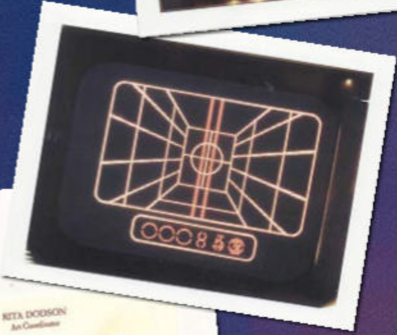
Mike,

I don't know the STAR WARS game plan
but I just thought you might be
interested in seeing these animated
graphics. I have made polaprints to
get them to you quickly and have labeled
each on the back.



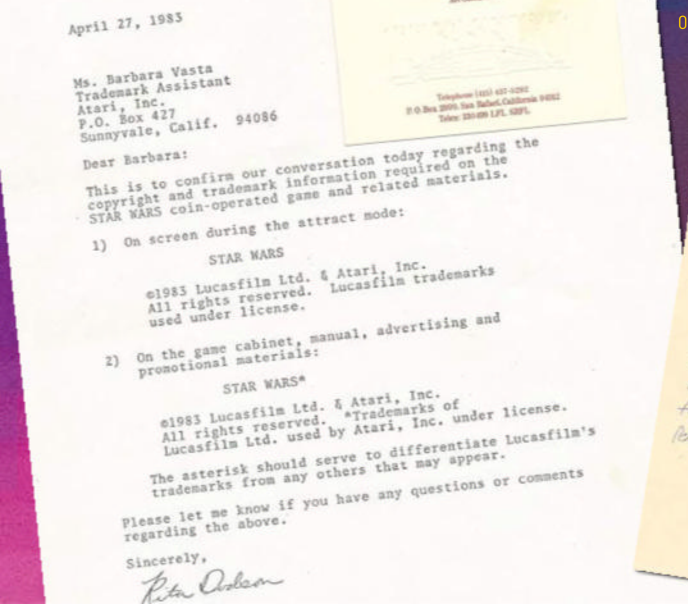


02 Lucasfilm provided Hally with valuable reference material.

03 A Lucasfilm memo on the correct trademark information to feature in the game.

04 Graphical elements from *A New Hope* (1977) inspired the game's look.

03



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RITA DODSON

April 27, 1983

Ms. Barbara Vasta
Trademark Assistant
Atari, Inc.
P.O. Box 427
Sunnyvale, Calif. 94086

Dear Barbara:

This is to confirm our conversation today regarding the copyright and trademark information required on the STAR WARS coin-operated game and related materials.

1) On screen during the attract mode:

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2) On the game cabinet, manual, advertising and promotional materials:

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All rights reserved. *Trademarks of
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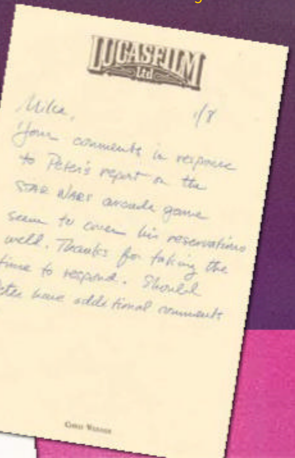
The asterisk should serve to differentiate Lucasfilm's trademarks from any others that may appear.

Please let me know if you have any questions or comments regarding the above.

Sincerely,

Rita Dodson



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Mike, 1/8

Your comments in response to Peter's report on the STAR WARS arcade game seem to cover his reservations well. Thanks for taking the time to respond. Should Peter have additional comments

04

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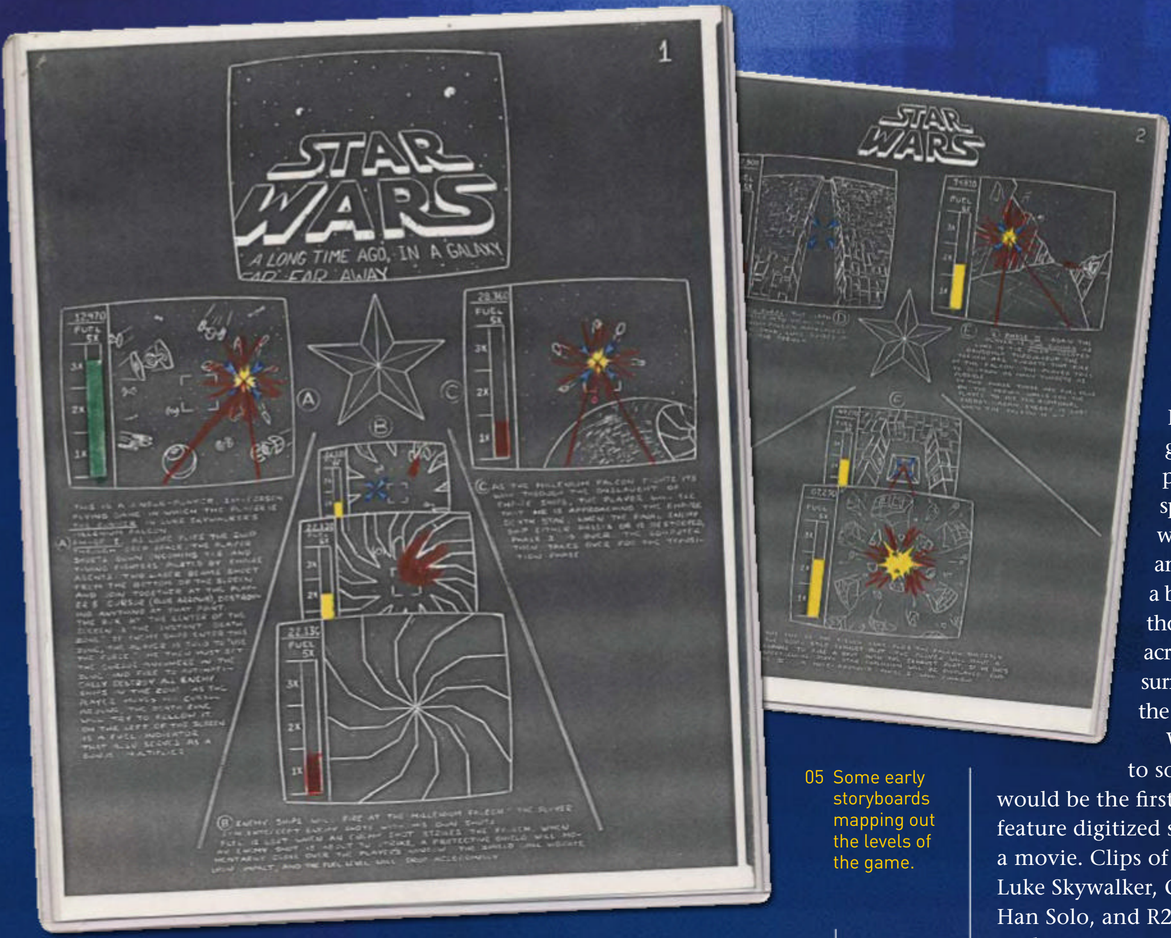

1
STAR WARS
A LONG TIME AGO, IN A GALAXY FAR FAR AWAY
A
B
C
2
STAR WARS
D
E
C

05 Some early storyboards mapping out the levels of the game.

I read right through it and highlighted dialogue, thinking, 'Oh, we've got to somehow do voice in this game!' We wanted to make sure that the final product was going to meet every expectation, let's say."

When it came to the game's concept, Hally's vision was clear almost from the beginning. "To me it was really, really simple. I mean, the whole climax of the movie was about Luke Skywalker flying his X-wing, shooting TIE fighters, trying to get down to the Death Star past the gun turrets, and then diving into the trench to get to the exhaust port," he says. "It was perfect for a videogame." And he always knew he wanted a first-person perspective, which would serve both the warp-speed technology and the experience of making the player feel like they were in a space battle.

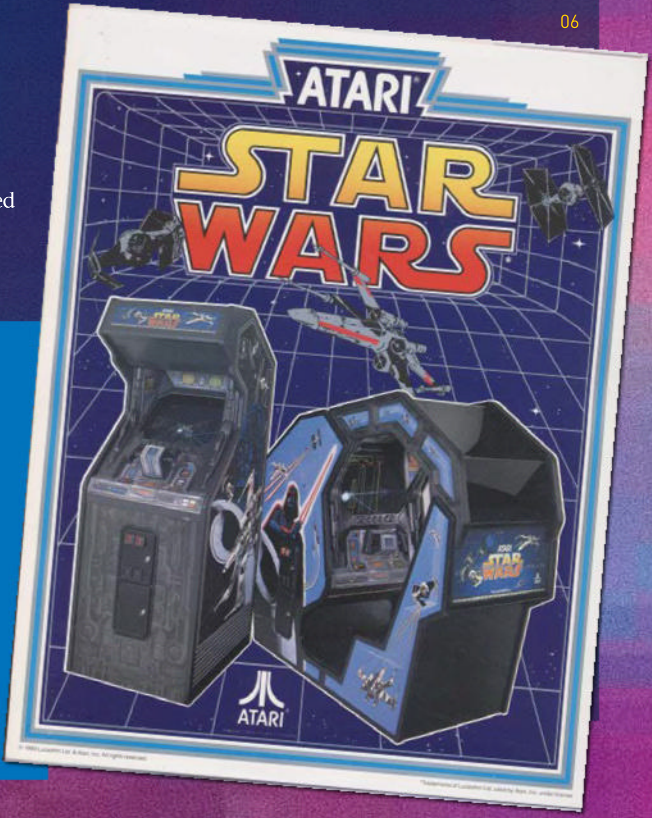
During development, Atari, then synonymous with videogames, welcomed some high-profile visitors to its offices. Hally remembers Michael Jackson stopping by and playing an early build, as well as legendary music producer Quincy Jones. But one guest made a suggestion that added significantly to the final product. "Steven Spielberg played the game," Hally says. "And he's the one who suggested we add the tower sequence. Can you believe that? It was amazing." In the end, the game would take players from a space dogfight with Darth Vader and other TIEs, to a battle (featuring those pesky towers) across the Death Star surface, and finally, the trench run.

When it came to sound, *Star Wars* would be the first game ever to feature digitized speech from a movie. Clips of Darth Vader, Luke Skywalker, Obi-Wan Kenobi, Han Solo, and R2-D2 featured in the game, as well as MIDI music and sound effects. (Hally notes that the TIE fighters' iconic "roar" sound effect was actually a manipulation of the trumpeting noise an elephant makes.) Developing how players would interact with the game was an entirely separate challenge. ▶

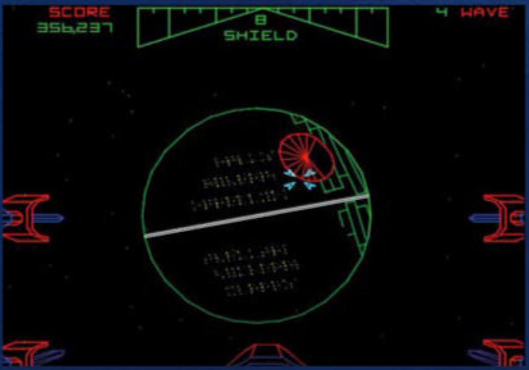
### Douglas Reilly, vice president of Lucasfilm Games, on the importance of *Star Wars*: The Arcade Game.

"It's the OG *Star Wars* videogame experience," says Lucasfilm Games' Douglas Reilly. "For one thing, it set an early high bar for game design and execution that lives on today in all of our titles. But its reach wasn't just in the arcades. The game was ultimately brought to many of the home videogame systems of the 1980s, including the classic Atari 2600, Atari 5200, Amiga, ColecoVision, and Commodore 64, as well as Macintosh and MS-DOS based PCs.

"The great thing about good game design is that it can be timeless," Reilly adds. "*Star Wars* arcade let fans live out one of the great fantasies in the lore and did it with style and skill that was ahead of its time. I still dream of having the full sit-down cabinet in my house to play."



06 *Star Wars*: The Arcade Game cabinet came in two formats—upright and sit-down.



07

07 In the game, players took on the role of Luke Skywalker for the rebel attack on the Death Star.

**“The cabinet turned out as good as I could have possibly imagined.”**

## ▸CABINET OF DREAMS

The game's controller was to be a yoke, not a joystick, which players grasped with two hands. As Hally recalls, the device was originally developed for the military through Atari's Research & Development group, but game makers were also afforded the opportunity to utilize it. However, it raised a tricky question for the design team—with the first-person gameplay in mind, they had to decide whether players would guide the ship using inverted controls like real-world pilots, or not? “We ran a focus group,” Hally recalls. “Nobody knew how to fly, so that just didn't work with people. So we just forgot about the whole space-flying sequence thing—up is down, down is up.” Hally chose to simplify the controls, which would suit another goal.

“It's almost like when we did Paperboy,” he says. “Everybody knows how to ride a bike, right? I wanted the game to be played by hardcore players and super, super casual players alike. And that's how it made money. It got a lot of attention from people who were just curious. For *Star Wars*: The Arcade Game, I wanted everyone to be able to play it and feel like, ‘Hey, I blew up the Death Star. That is cool!’”

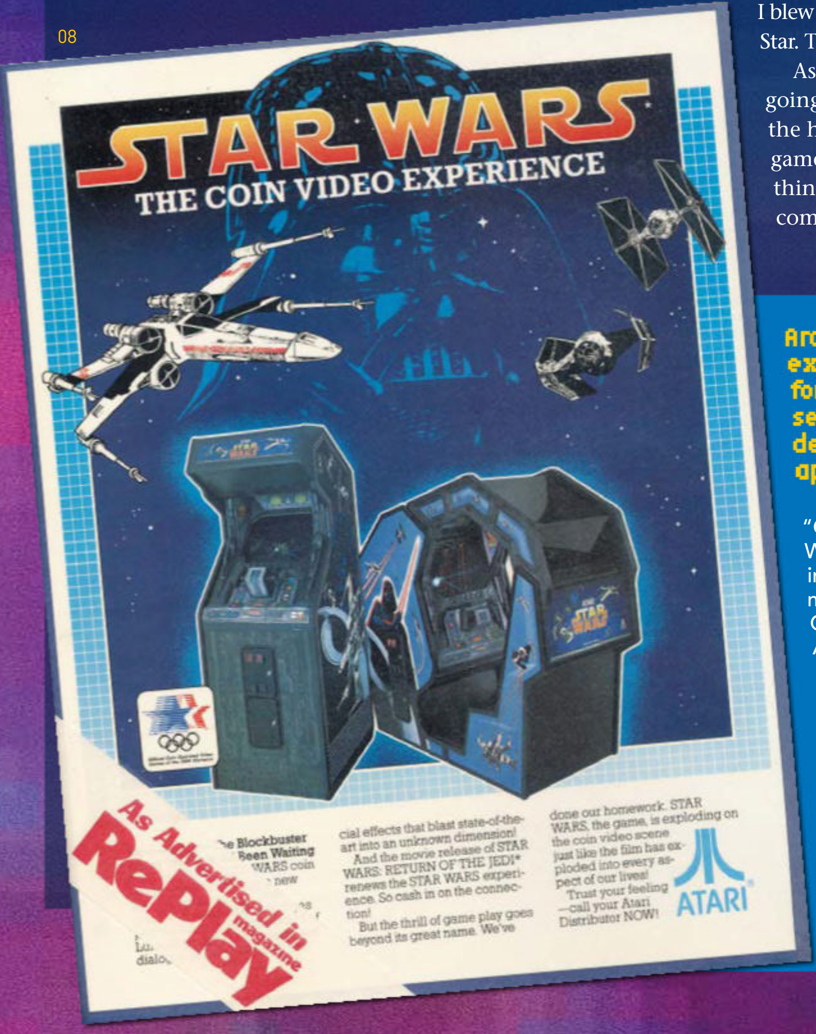
As far as what's going on under the hood of the game, that's where things got more complicated. “We used the fastest processor we could find, we used the most memory we could afford and fit on the board. We used the Texas Instruments speech chip, and we had to write a lot of custom code for it,” Hally says. “We pushed a decent amount of technology to a really high degree for the game.”

Considering this technological push, and the heavy weight of expectation, did he feel pressure?

“Oh god, it was immense. Immense,” Hally admits. “We worked so many hours. Late nights, weekends. And I had a little baby at home. Yeah, it was crazy.”

One fondly remembered aspect of the game was its now-iconic cabinet. Two versions were created: a stand-up version and a sit-down edition, both featuring gorgeous artwork on the side panels, as well as a high degree of detailing that made the control board of the units resemble an X-wing's cockpit. “It was a piece of art,” Hally says. “I kept telling the company, ‘We can't just have a paper bezel. I want injection-molded forms. I want

08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THE COIN VIDEO EXPERIENCE
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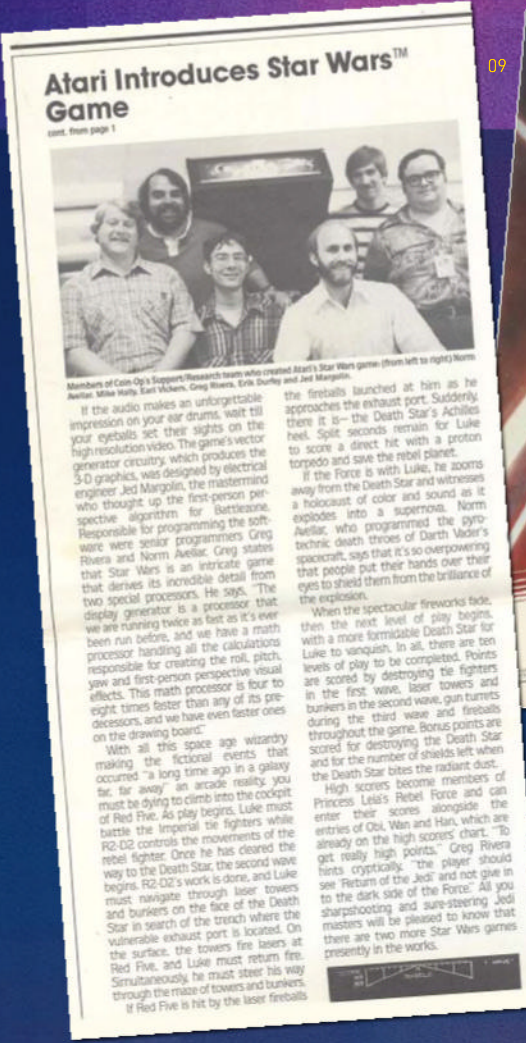
08 An original trade advert enticing arcade owners to invest in Atari's *Star Wars*: The Arcade Game.

**Arcade1Up brought the *Star Wars* Arcade experience back to life in cabinet form in 2019, for people to own at home. Cyrus Rosenberg, senior manager, licensing and business development, details how the company approached the task.**

“One of our core values at Arcade1Up is authenticity. When approaching a product like this, it was of utmost importance to us to recapture the exact experience that made the original arcade version so engaging,” explains Cyrus Rosenberg. “The most difficult part of building any Arcade1Up product is deciding how to improve upon a near-perfect classic. Choosing the correct cabinet art, re-porting ROMs, re-building the flight yoke, as well as providing both sit-down and stand-up options all came with pros and cons to the ultimate build. This specific cabinet was requested by so many in our core community that listening to their detailed responses on our website and forums allowed us to design a truly fan-tailored experience that both the community and developers could be proud of.”



### Atari Introduces Star Wars™ Game

cont. from page 1

Members of Coin-Op's Support/Research team who created Atari's Star Wars game: (from left to right) Norm Avellar, Mike Hally, Earl Vickers, Greg Rivera, Erik Durfey and Jed Margolin.

If the audio makes an unforgettable impression on your ear drums, wait till your eyeballs set their sights on the high resolution video. The game's vector generator circuitry, which produces the 3-D graphics, was designed by electrical engineer Jed Margolin, the mastermind who thought up the first-person perspective algorithm for Battlezone. Responsible for programming the software were senior programmers Greg Rivera and Norm Avellar. Greg states that Star Wars is an intricate game that derives its incredible detail from two special processors. He says, "The display generator is a processor that we are running twice as fast as it's ever been run before, and we have a math processor handling all the calculations responsible for creating the roll, pitch, yaw and first-person perspective visual effects. This math processor is four to eight times faster than any of its predecessors, and we have even faster ones on the drawing board."

With all this space age wizardry making the fictional events that occurred "a long time ago in a galaxy far, far away" an arcade reality, you must be dying to climb into the cockpit of Red Five. As play begins, Luke must battle the Imperial tie fighters while R2-D2 controls the movements of the rebel fighter. Once he has cleared the way to the Death Star, the second wave begins. R2-D2's work is done, and Luke must navigate through laser towers and bunkers on the face of the Death Star in search of the trench where the vulnerable exhaust port is located. On the surface, the towers fire lasers at Red Five, and Luke must return fire. Simultaneously, he must steer his way through the maze of towers and bunkers.

If Red Five is hit by the laser fireballs the fireballs launched at him as he approaches the exhaust port. Suddenly, there it is— the Death Star's Achilles heel. Split seconds remain for Luke to score a direct hit with a proton torpedo and save the rebel planet.

If the Force is with Luke, he zooms away from the Death Star and witnesses a holocaust of color and sound as it explodes into a supernova. Norm Avellar, who programmed the pyrotechnic death throes of Darth Vader's spacecraft, says that it's so overpowering that people put their hands over their eyes to shield them from the brilliance of the explosion.

When the spectacular fireworks fade, then the next level of play begins, with a more formidable Death Star for Luke to vanquish. In all, there are ten levels of play to be completed. Points are scored by destroying tie fighters in the first wave, laser towers and bunkers in the second wave, gun turrets during the third wave and fireballs throughout the game. Bonus points are scored for destroying the Death Star and for the number of shields left when the Death Star bites the radiant dust.

High scorers become members of Princess Leia's Rebel Force and can enter their scores alongside the entries of Obi, Wan and Han, which are already on the high scorers' chart. "To get really high points," Greg Rivera hints cryptically, "the player should see 'Return of the Jedi' and not give in to the dark side of the Force." All you sharpshooting and sure-steering Jedi masters will be pleased to know that there are two more Star Wars games presently in the works.

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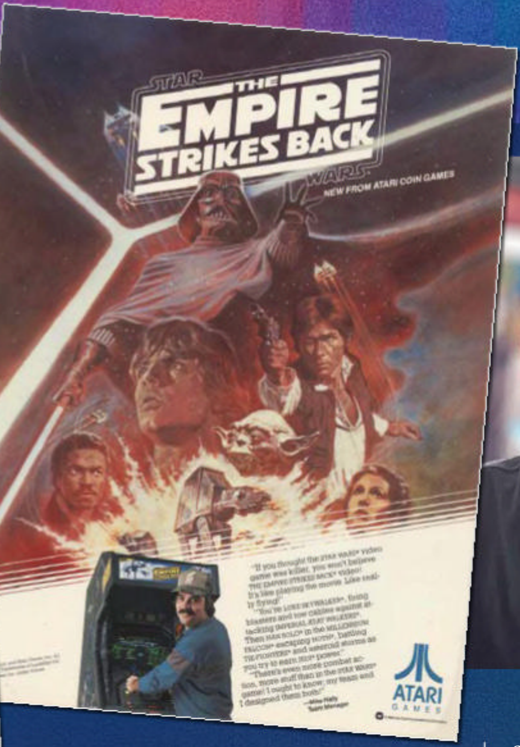

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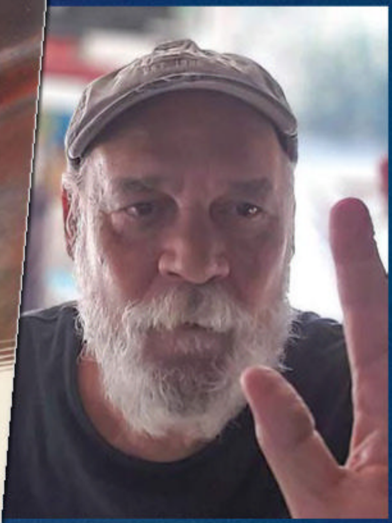


11

this thing to look cool. I want this whole look around the monitor. I want everything to fit in. I want big, bold graphics everywhere!'" Hally credits George Opperman, the graphic designer behind Atari's own immortal logo, with pulling it off.

"He and his group were just amazing," he enthuses. "Between that and the controller, the cabinet turned out as good as I could have possibly imagined."

Yet as every Jedi knows, there's always one final test. For Hally, it was a big one.

"The only person at Lucasfilm that I ended up showing the game to was George Lucas," he says. "I took the game up in a truck—I think it was in the contract to give them the first production unit of both the upright and sit-down versions. I remember driving the sit-down up there myself in the Atari van. We lifted it off the back and I wheeled it into a place, and he came in and sat down and played it. He totally dug it."

## GAMING LEGACY

The final game, with its futuristic-looking vector graphics, integration of music and voices, and layered gameplay was a marvel. The stunning cabinet completed the experience. Timed with the May 1983 theatrical release of *Star Wars: Return of the Jedi*, Atari's *Star Wars*: The Arcade Game proved to be a hit with gamers; consulting an old memo, Hally confirms it sold 12, 695 units. Not Asteroids or Centipede numbers, but a success, nonetheless. "That was a big number. That was a good-sized number," Hally says. "Usually Atari would go into production on a coin-op if you could sell 2,000 units."

In an age before home consoles became something of a standard, *Star Wars*: The Arcade Game was like nothing else. Over the years it has only grown in stature, and today is recognized as not just an innovative *Star Wars* game, but a landmark in gaming history. Gamespot recently included the game on its list of best arcade games of all-time, and Arcade1Up released a lovingly crafted replica home machine in 2019. Forty years after its debut, Atari's coin-op lives on for gamers and for Hally, who retired in 2002.

"*Star Wars* meant so much to me in so many different ways. I mean, I love the *Star Wars* movies. I love *Star Wars* the videogame. My daughter was born while we were making it—I call her my *Star Wars* baby," he laughs. "I'm part of the Atari family. I'm part of the *Star Wars* family. It taught me how to dream big, to persevere and not give up. It molded me in a lot of ways into who I am today. It is a legacy."

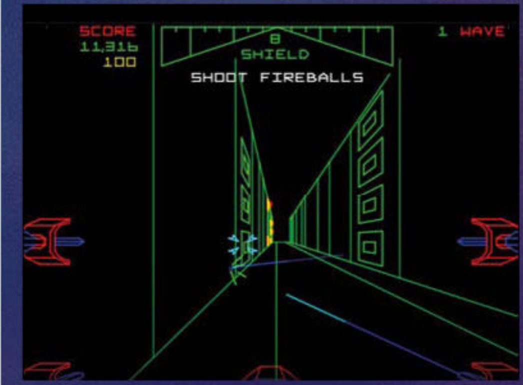
09 Members of Hally's team.

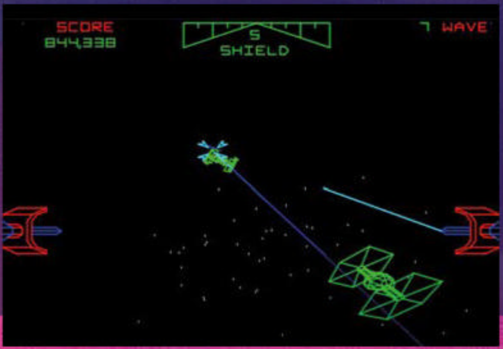
10 Mike Hally appeared on the trade advert for the game's *The Empire Strikes Back* (1980) sequel.

11 Mike Hally in 2023.

12 13 Screens from *Star Wars*: The Arcade Game.

12





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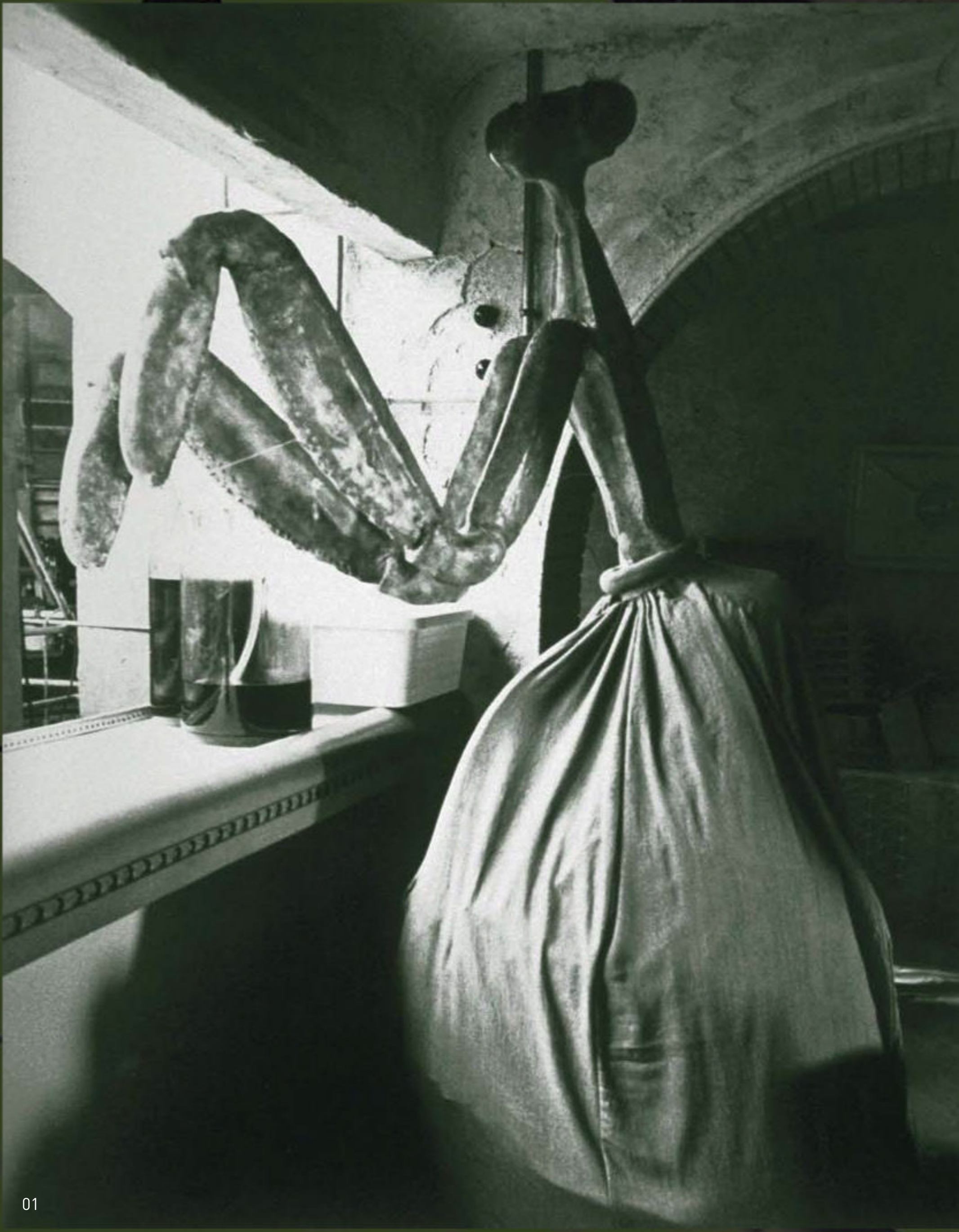
# Andy Purvis: A BUG'S LIFE

The son of *Star Wars* performer Jack Purvis talks to *Insider* about his late father, and his own childhood appearance in the galaxy far, far away.

WORDS: MARK NEWBOLD

**Aged just twelve years old and working on the set of a Twentieth Century Fox space fantasy film alongside his father, actor Jack Purvis (Chief Jawa in 1977's *Star Wars: A New Hope* among other notable *Star Wars* roles), Andy Purvis never expected to become a part of motion picture history. Indeed, few at the time thought the ambitious but modestly budgeted sci-fi flick would make a dime, least of all the youngster who one day found himself operating an enormous insectoid puppet in *A New Hope*'s legendary Mos Eisley Cantina sequence.**

Having opted to leave the showbiz life to his father (Jack sadly passed away in 1997) and sister Katie (an Ewok in 1983's *Star Wars: Return of the Jedi*), Andy has rarely discussed his brief but memorable role in the original movie. However, in 2022 he flew to London from his home in Australia to appear at his very first sci-fi and fantasy convention, where Andy spoke with *Star Wars Insider* about his father and one incredible, unexpected day on set in 1976.



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> “Being on the Star Wars set was my first time on a big film—and dad’s— and that visit was indelibly imprinted on my mind.”

03

**Star Wars Insider: Where did the *Star Wars* story begin for the Purvis family?**

**Andy Purvis:** My dad was a big part of the original *Star Wars* trilogy. His onstage partner [in a musical comedy double act known as the Mini-Tones] was Kenny Baker (R2-D2), and they had a great working relationship. When Kenny was asked to do *Star Wars* he said he’d only do it as long as he could bring dad along too, because they didn’t want to split their partnership.

I was on school vacation when they started filming at Elstree Studios, and my dad said, “Do you want to come along and watch this new film we’re making called *Star Wars*?” Of course, I said “Yeah!” and off we went to the studio. The first set I walked onto was the Cantina.

My dad said, “I tell you what, why don’t you have a go at operating the character I’m working?” which was being referred to as the Praying Mantis. It was a very basic puppet. I was sat on a little wooden stool underneath a hessian cover, and had to operate a couple of levers to move its arms so they went up and down. There was also a little wheel to turn the puppet’s head. The director said to me, “When we shout ‘action,’ what we want you to do is move the character as if you were ordering a drink at the bar.” All I could reply was, “But I’m twelve years old. I’ve never been to a bar!” (*Laughs*)

**Your father was a seasoned entertainer before he was cast in *A New Hope*. When he took you along to film studios and the like, did it phase you at all?**

My dad was in so many shows that he’d become something of a celebrity, so from a very young age I was surrounded by famous people and I almost became desensitized to it. One night he invited Mark Hamill round for dinner because Mark was on his own and dad felt sorry for him, so I got to meet him and was introduced to pretty much all of the cast, but I just didn’t think anything about it.

Dad was always busy. He was away a lot, but he was such a family guy and he loved us, so when we could do stuff as a family he would make it happen. We were always doing things with him. We would do “summer season” with him [theatrical variety shows for

▶

01 The Mos Eisely Cantina’s praying mantis creature, which Andy Purvis operated for one day.

02 Jack Purvis on the set of *Star Wars: A New Hope* (1977).

03 Andy’s father, Jack Purvis, played the Chief Jawa in *A New Hope*.

people on summer vacation] and pantomime in the Winter. But most of the time he and Kenny were performing their comedy act in clubs around the country.

We lived in Bushey which isn't far from Elstree, and everybody there had heard of the studios. Being on the *Star Wars* set was my first time on a big film—and dad's— and that visit was indelibly imprinted on my mind. I watched the Cantina scene being set up, and the filming of the scene where Han Solo (Harrison Ford) had his famous encounter with Greedo. I remember it like it was yesterday.

**You didn't follow your father into showbusiness, so how did you end up appearing at your first convention?**

I'm in the information technology business now, and about nine years ago I was trying to set up some business out in Dallas, Texas, when I met Mike Edmonds [another *Star Wars* alumni who played an Ugnaught in *The Empire Strikes Back*, Ewok shaman Logray, and puppeteered Jabba the Hutt in *Return of the Jedi*]. I'd posted something on social media about where I was and Mike got in touch asking if I wanted to meet him for dinner. It turned out he was in town for a convention, doing some signings for a guy who he'd also invited along for dinner, so I told them the story of operating the mantis character.

I'd never thought about telling that story before. It was just a thing I'd done a long time ago, so why would anyone ever be interested in hearing it? But then I guess there is a story; not so much about the character, but *my* story, and my dad's. To be honest, appearing at a show is not the kind of thing I'd considered until I was asked if I wanted to do it. I hadn't realized just how big *Star Wars* has become. I live in Australia, so it's hard to get to events, but I was on vacation in France and had a spare day before I flew back home, so I thought I would do this one. And the enjoyment it's given to the people who've come over and talked to me, the pleasure in their faces, their passion. That's the reason why I'd do it again. Hopefully I can brighten up what can be something of a dreary world. It's nice to see people throwing themselves into a bit of make believe.

**And it's a wonderful way of remembering your dad.**

Dad had a terrible accident in the 1990's that left him effectively quadriplegic. He couldn't live without 24-hour care, but he was still a showman who loved entertaining, he loved telling jokes and stories and anecdotes. You could fill a whole book with his stories about filming *Star Wars* and all the other films he made. If we can share some of those stories, then he lives on through them because that was his passion, that's what he loved doing.

## Remembering Jack Purvis

Born in 1937, Jack Purvis holds the honor of being the only performer to be credited as having played three different characters in the original *Star Wars* trilogy—Chief Jawa in *A New Hope*, an Ugnaught in *Star Wars: The Empire Strikes Back* (1980), and Ewok warrior Teebo in *Return of the Jedi.*

Having performed as part of a comedy duo with Kenny Baker since the early 1970s, *A New Hope* gave Purvis his break into film work, and the actor subsequently appeared in fantasy classics including *Time Bandits* (1981), *The Dark Crystal* (1982), *Labyrinth* (1986), *Willow* (1988), and *The Adventures of Baron Munchausen* (1988).

04 Andy Purvis was lucky enough to be on set to watch the classic Han Solo and Greedo scene being filmed.

05 Andy Purvis today.

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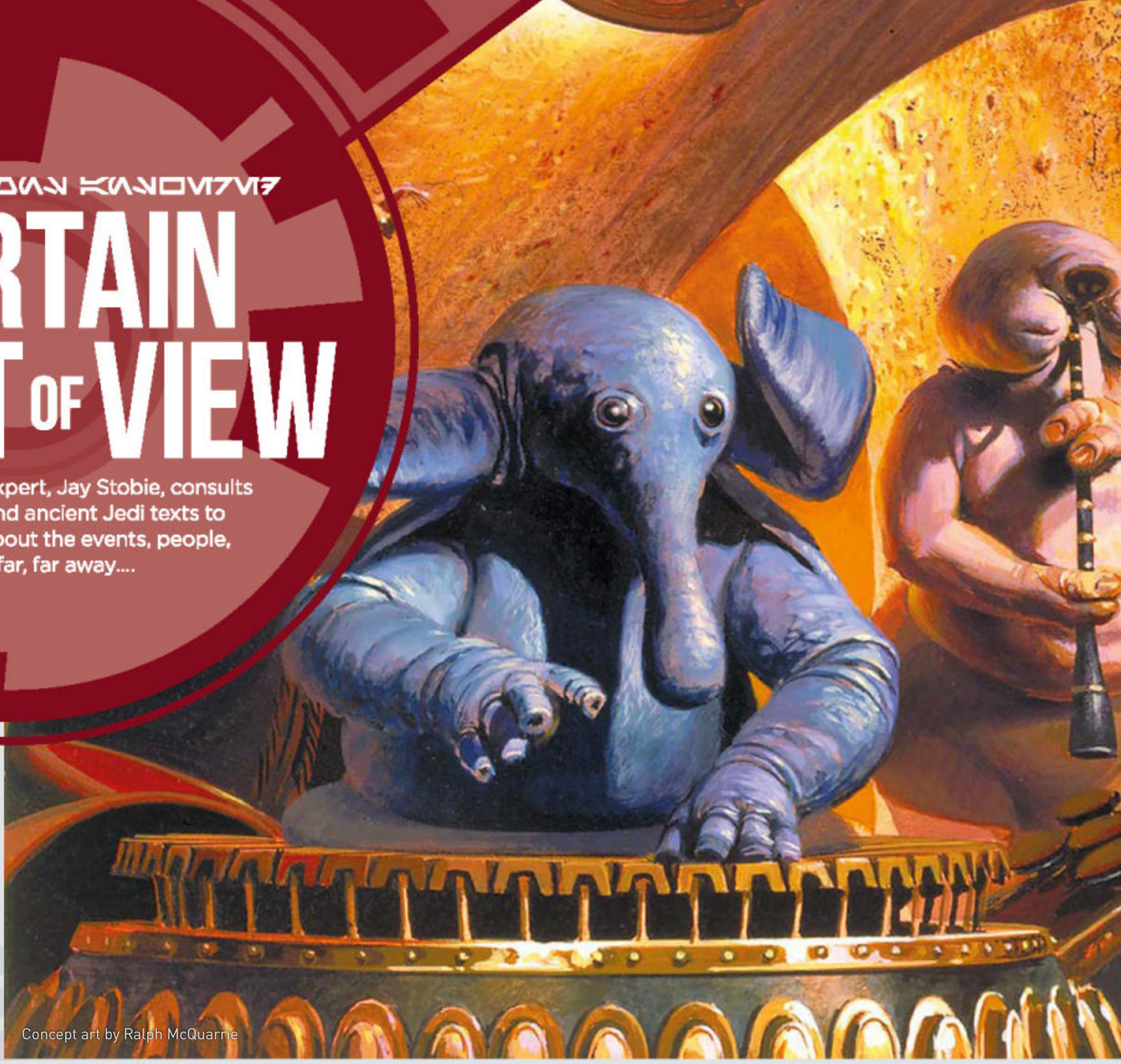
TITAN

# A CERTAIN POINT OF VIEW

Our resident *Star Wars* expert, Jay Stobie, consults his library of holocrons and ancient Jedi texts to answer your questions about the events, people, and places of the galaxy far, far away....



Concept art by Ralph McQuarrie

"What are some of the more popular or well-known styles of music in the *Star Wars* galaxy, and are there certain styles of music associated with certain planets or species?"

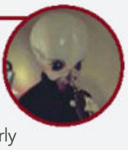
**Aaron "Jedi" Nelson**
**Wisconsin, USA**

**While we're most familiar with the upbeat tunes of Figrin D'an and the Modal Nodes or the Max Rebo Band's funky Bith jazz stylings, music fans throughout the galaxy thronged to venues where a wide variety of musical delights could be enjoyed, with the popularity of different genres varying widely from system to system and according to personal taste. As one might expect, the range of music offered in the galaxy far, far away was as diverse as the numerous species who inhabited it.**

For Coruscant's political elite and its wealthy patrons, the opulent Galaxies Opera House welcomed performances of classical works such as the Mon Calamari opera "Squid Lake," which Supreme Chancellor Palpatine attended. Influential criminal Dryden Vos hired renowned singers to perform for his notable guests on his personal yacht, and Canto Bight's casino hosted a trio of Palandags—a musical

## Band Leaders & Legends

### Figrin D'an

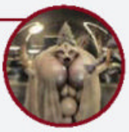


Nicknamed "Fiery" Figrin, D'an fronted the aptly named Figrin D'an and the Modal Nodes, in which he played the kloo horn alongside six other Bith musicians. The band regularly performed at the Mos Eisley Cantina, where they were present when Obi-Wan Kenobi and Luke Skywalker came in searching for transport to Alderaan.

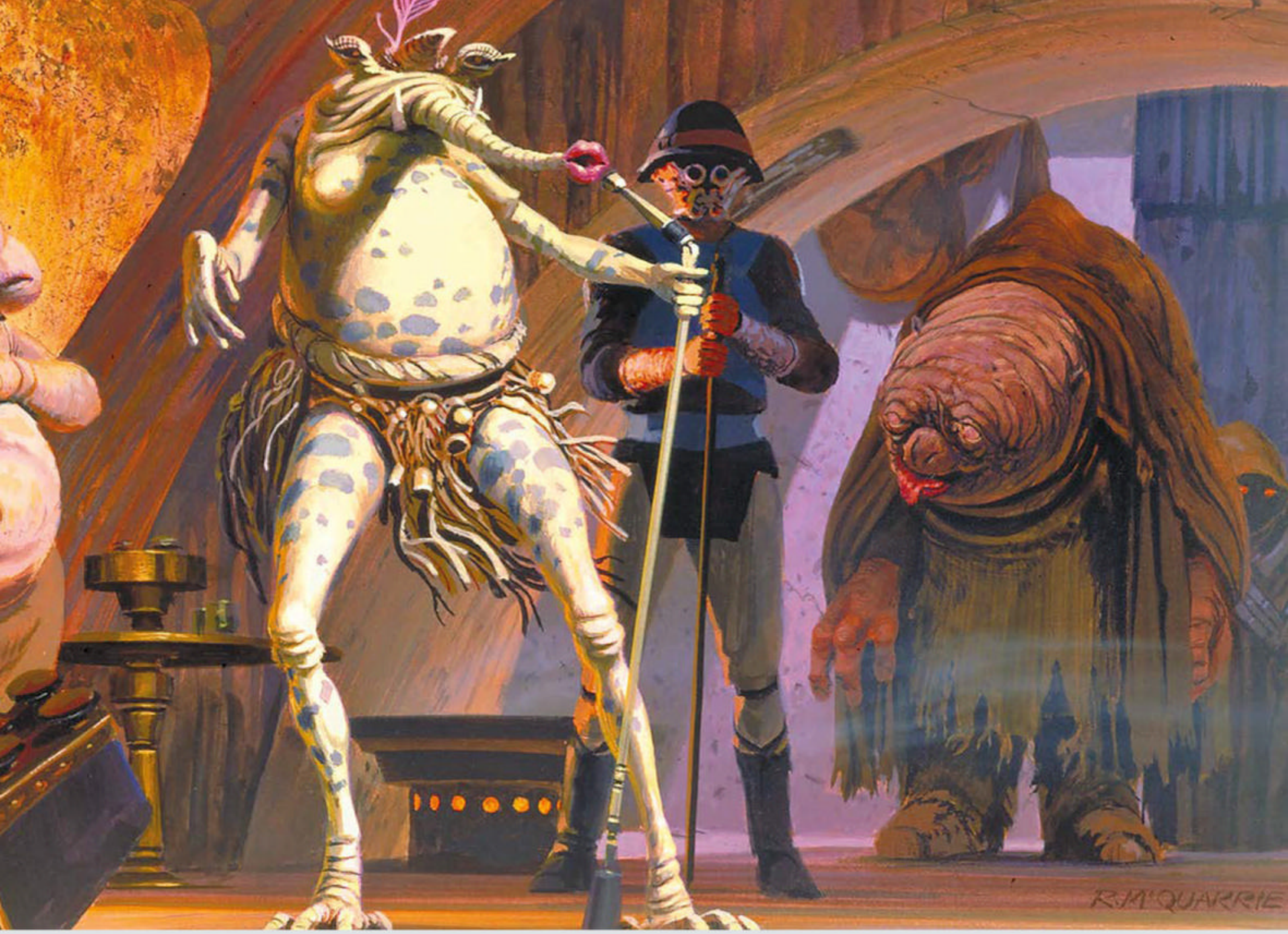
### Max Rebo

An Ortolan band leader who played the red ball jett organ, Max Rebo was frequently found creating festive atmospheres across Tatooine. The Max Rebo Band's gig at Jabba's palace nearly cost them their lives, but Max was still pedaling his instrument at Garsa's Sanctuary several years later.

### Ubbla Mollbro



A stylish Xi'Dec opera singer, Ubbla Mollbro traveled to Cantonica shortly before the Resistance engaged the First Order in the Battle of Crait. Hoping to find a hatching partner at Canto Bight, Mollbro became startled when Finn and Rose Tico initiated their fathier-assisted jailbreak through the casino.



species who communicated through different pitches—as performers for its patrons. At another end of the gig circuit, the band Shag Kava rocked at Maz Kanata's castle, while a younger, more fashinable audience listened to electronic rythms in outlier places such as the mod parlor on the outskirts of Mos Eisley on Tatooine.

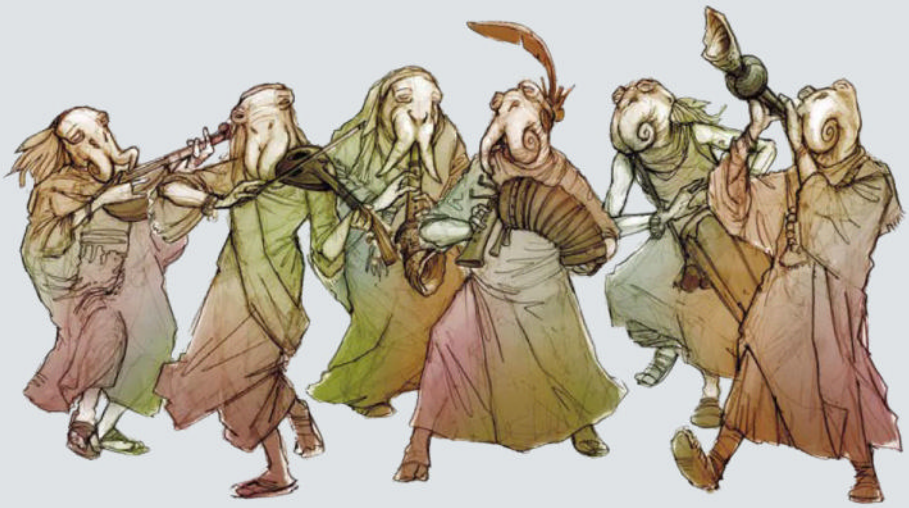
When you consider the wreckpunk favored by the Nihil during the age of the High Republic, and the Sheldra-Ko and Herglic rage-metal played by New Republic pilot Chass na Chadic, music endured across every era. ▶

### Aurodia Ventafoli

A recording artist nicknamed the "Chanteuse of the Stars," Aurodia Ventafoli toured the galaxy and sang for a select group clientele who could afford her fee, which included the crime boss, Dryden Vos. Ventafoli regularly employed a multi-vocoder to boost her voice to non-human frequencies.

### Luleo Primoc

A chart-topping singer prior to the Clone Wars, Luleo Primoc had also starred in numerous holovids while wearing a humanoid exo-suit. Another favorite of Dryden Vos, the Gallusian was performing alongside Aurodia Ventafoli when Han Solo, Chewbacca, and Tobias Beckett met with Vos on the *First Light*.



### Cultural Connections

This widespread consumption highlights the cultural importance of music, which appears to be a truly universal form of expression even as far away as the *Star Wars* galaxy. Folk music resonated from the primitive drums of the Ewoks, but variants also existed among Ahch-To's Lanai Caretakers and Pasaana's Aki-Aki population. Produced with instruments that included opah-bladder bagpipes and nightkelp flail, the Lanais' loud and boisterous songs told stories about their history. On a similar note, the Aki-Aki ensured no two performances were the same by crafting makeshift wind and percussion instruments for the folk tunes that accompanied the *Lobeha Mwadu* dance at their Festival of the Ancestors.

Ceremonial music permeated the galaxy too. The native Aldhani pilgrims sung chants at their sacred temple as they awaited the emergence of a celestial event known as the Eye. On Ferrix, somber horns and drums accompanied funeral processions, following along until the brick composed of the deceased's ashes was laid to rest in its wall. The music was an integral part of these ceremonies, offering joy to those on Aldhani and comforting the loved ones as they mourned on Ferrix. In each case, the sounds represented the local customs and culture.

Music could also be harnessed to achieve specific goals, such as sowing the seeds of rebellion. Hakko Drazlip and the Tootle Froots released their song "Vader's Many Prosthetic Parts" to mock the Sith Lord and the Empire, a defiant deed which landed them life-sentences in Kessel's spice mines. Looking back at the Aldhani pilgrims, these staunch opponents of Imperial rule primarily performed their musical rituals for their culture, but also as a means of protest against the Imperial interlopers. Ferrix's citizens took things even further, openly disobeying the restrictions set forth by the Empire and rallying to initiate a violent uprising against the Imperial garrison.

## MUSICAL MILESTONES

**32 BSW4:**
In order to coordinate their ground forces during the Battle of Naboo, the Gungan Grand Army used horns and whistles native to their culture.

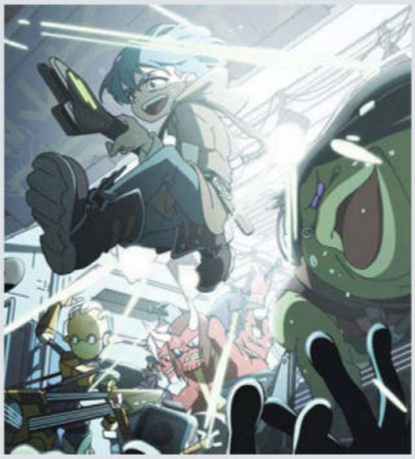
**19 BSW4:**
Supreme Chancellor Palpatine continued his manipulation of Anakin Skywalker's destiny by recounting the tale of Darth Plagueis during a Mon Calamari performance at the Galaxies Opera House.

**4 ASW4:**
The Max Rebo Band was performing at Jabba the Hutt's palace when Chewbacca, Luke Skywalker, and Leia Organa were captured. Max Rebo continued to play for Jabba aboard the ill-fated sail barge *Khetanna*.

**9 ASW4:**
Having somehow escaped the destruction of Jabba the Hutt's sail barge, Max Rebo found himself entertaining guests at Garsa's Sanctuary on Tatooine.

**34 ASW4:**
The Shag Kava quartet was Maz Kanata's house band when Han Solo brought Rey, Finn, and Chewbacca to Takodana in an effort to locate the Resistance.

**35 ASW4:**
On the hunt for a Sith wayfinder, Rey, Finn, Poe Dameron, Chewbacca, C-3PO, and BB-8 visited Pasaana during the Aki-Aki's Festival of the Ancestors, briefly soaking up the local music, dances, and culture.



## Visionary Music

"Tatooine Rhapsody" was a music-themed episode in the experimental animated series *Star Wars: Visions* (2021 - ). Its story followed the adventures of Jee Ken Tsokee, nicknamed Jay (a former Padawan who had escaped Order 66), and his rock band Star Waver as they toured the galaxy aboard their ship, the *Rolling Gales*. The multi-species group performed pop-like rock songs with catchy lyrics and heavy guitar riffs, until they attracted the attention of bounty hunter Boba Fett, who was pursuing bass player Geezer Odajion, a young Hutt who had displeased Jabba. After Fett had captured Geezer, Jay lead the band to Tatooine for one last performance before his mentor's execution. Star Waver rocked out so hard that they convinced Jabba to let them keep playing and even witnessed Boba Fett nodding his head to their stylish tunes.

## WHAT DO YOU NEED TO KNOW?

**Send your in-galaxy queries to starwarsinsider@titanemail.com with the subject header, "A Certain Point of View."**

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# STAR WARS INSIDER WORLDWIDE

CELEBRATING THE SAGA

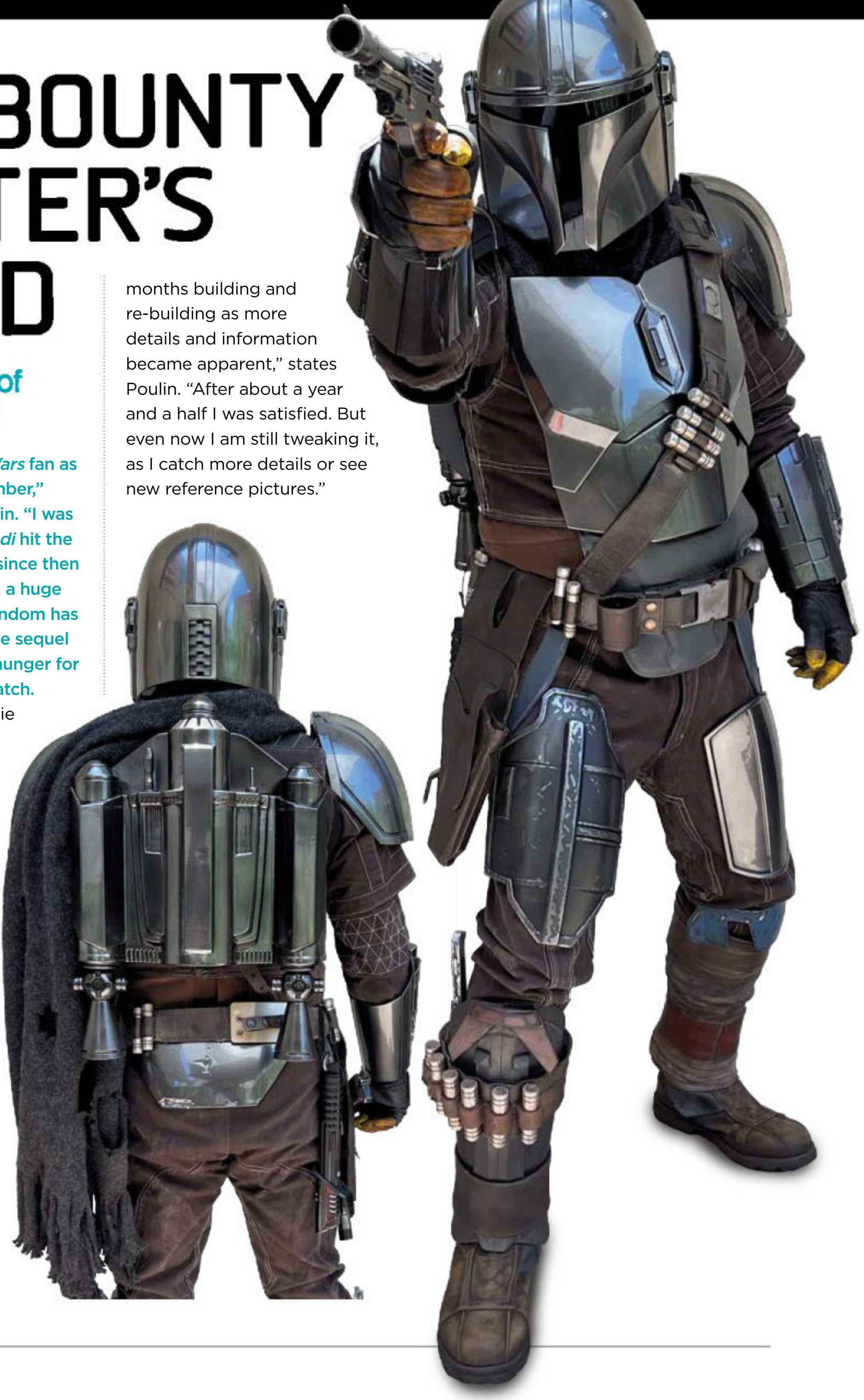
# THE BOUNTY HUNTER'S BUILD

## Making the most of *The Mandalorian*

**"I have been a *Star Wars* fan as long as I can remember," says fan Jason Poulin. "I was five when *Return of the Jedi* hit the theaters in 1983, and ever since then *Star Wars* has always been a huge part of my life." Poulin's fandom has continued to thrive, and the sequel trilogy only increased his hunger for even more *Star Wars* to watch.**

But without a new movie on the immediate horizon, Poulin found himself at something of a loss. "Enter *Star Wars: The Mandalorian*! That was what I had been missing. It ticked all the boxes for me," exclaims the fan. "It has that original trilogy feel—the look, the characters, the music, the atmosphere. I was hooked!"

Inspired to recreate Din Djarin's armor for cosplay, and having been a member of the 501st Legion for ten years, Poulin knew he was about to embark on a project that would take up a great deal of time. "I spent countless months building and re-building as more details and information became apparent," states Poulin. "After about a year and a half I was satisfied. But even now I am still tweaking it, as I catch more details or see new reference pictures."



## *INSIDER* NEEDS YOU!

We want to hear from you! Tell us about your *Star Wars* experience. What made you want to become a fan? What have you done in the name of *Star Wars*? Tell us your *Star Wars* story by sending your photos, art, and letters here:

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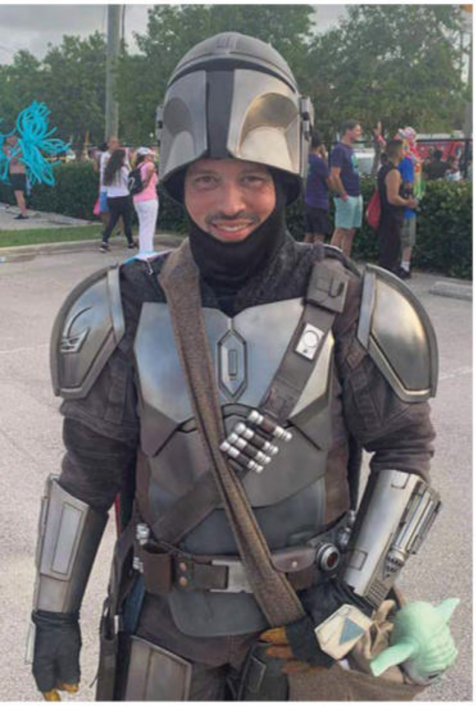
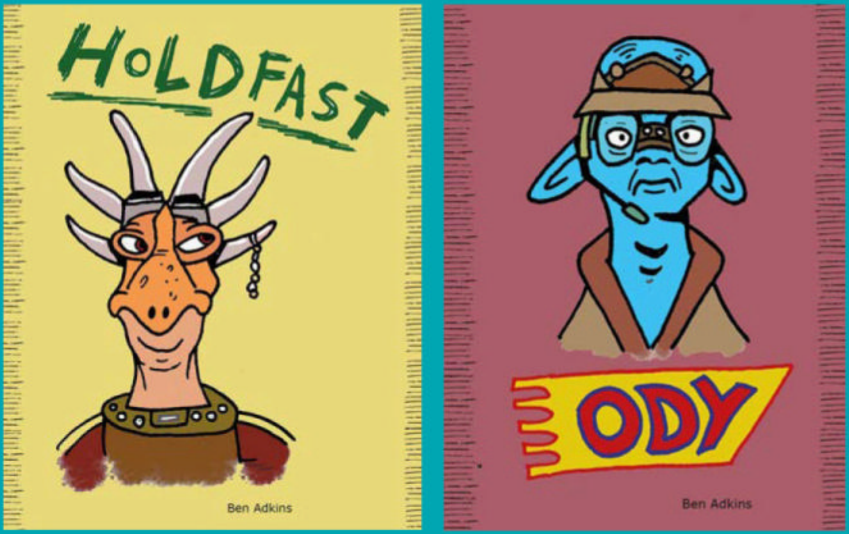
What's better than enjoying *Star Wars*? Sharing your love with other fans, of course! "The reaction and support for Mando when I go out and troop is nothing short of extraordinary," beams Poulin. "Fans from all walks of life absolutely love this character and it gives me so much joy to put that armor on and bring smiles to everyone I encounter. I hope you enjoy my Mando build as much as I do! This is the Way!"



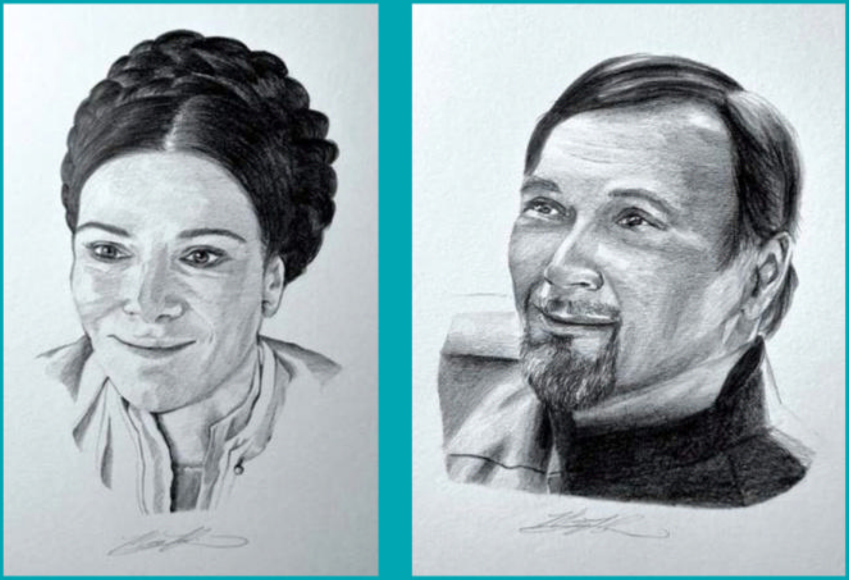
# ARTISTS' ALLEY

Talented *Star Wars* fans share their amazing drawings inspired by the galaxy far, far away....



### 01 "CLEGG HOLDFAST" AND "ODY MANDRELL" BY BEN ADKINS

"I love drawing the background creatures of *Star Wars* and I tend to draw them rather than the more prominent characters of the saga," explains college student and aspiring cartoonist Ben Adkins. "There are so many cool designs that only appear for a few seconds, and I like to give focus to these underappreciated characters."



### 02 "BREHA ORGANA" AND "BAIL ORGANA" BY MEGAN HIEW

"As a New Zealand artist, I was really chuffed to see Kiwi actress Simone Kessell cast as Breha Organa!" observes Megan Hiew. "Breha and Bail Organa brought such a warm, kind touch to *Star Wars: Obi-Wan Kenobi* (2022), with their care and guidance for Leia. I wanted to draw them both in scenes where they were encouraging their daughter—Bail when he was assuring her she was a true Organa, and Breha when she was telling Leia how much she loved her new outfit."

# BOUNTY HUNTERS

## Scouring the galaxy for the stars of *Star Wars*...

**CRAFTSMANSHIP KOTOBUKIYA**

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## FEMI TAYLOR:

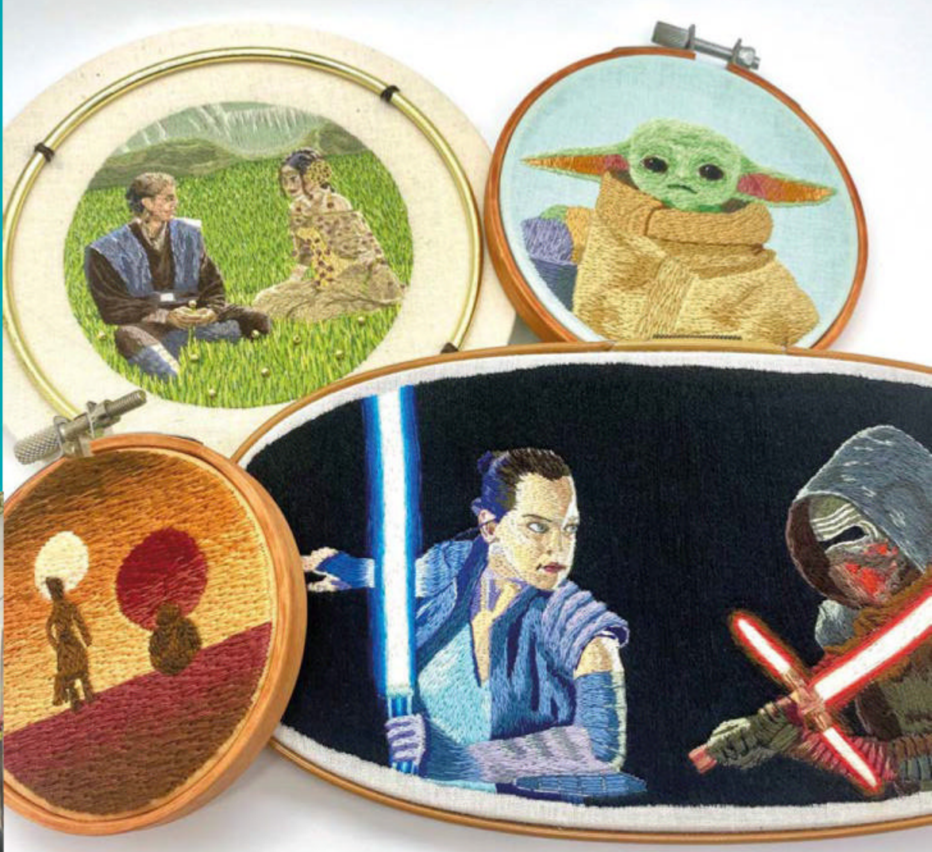
### Return of the Dancer

Above: Ed Newbon poses with Femi Taylor, who portrayed Oola in *Return of the Jedi* (1983).

***Return of the Jedi* (1983) was Ed Newbon's first taste of *Star Wars*, with the scenes set within Jabba's palace becoming particular favorites.**

"I recently met Femi Taylor, who played Oola, Jabba's dancer." says Newbon. "I've always felt sorry for Oola, as she met that horrible fate in the rancor pit."

When Newbon discovered the performer would be appearing at a U.K. event in Redditch, Ed set out for the convention with the intention of meeting Taylor and asking her to sign an action figure of her Twi'lek character. "I have met several of Jabba's gang over the years," explains Newbon. "Oola was by far the most glamorous, and I was pleased I'd managed to buy a figure of her a few years ago. Femi was extremely nice and pleasant to talk to, and she hasn't aged a day since 1983!"



# GALAXY'S PLEDGE

## Embroidering inspirational *Star Wars* scenes

**The Force guides our *Star Wars* fandom in unique ways. Such was the case with Annie Carpenter, whose journey began following a festive themed-land outing. "Inspired by my first visit to *Star Wars: Galaxy's Edge* at Disneyland in 2019, I finally watched all the *Star Wars* movies in 2020," says Carpenter. "I became a huge fan right away!"**

Embroidery represents another of Carpenter's interest, one she has pursued for quite some time. After *Star Wars* had entered into the picture, the newly minted fan saw a perfect opportunity to merge her two hobbies into a creative endevor. "I've been embroidering for about ten years, so I started making *Star Wars* pieces," recalls Carpenter. "They quickly became some of my favorite projects. I love combining my love of *Star Wars* and embroidery, and I've gotten to connect with so many other fans by sharing my work online."

It is clear why so many other *Star Wars* enthusiasts are drawn to Carpenter's embroidery, as the skilled artist has crafted some truly incredible scenes from all eras of the saga. From Padmé Amidala and Anakin Skywalker's romantic lunch on Naboo to Rey Skywalker and BB-8 staring at Tatooine's twin suns following the Battle of Exegol, Carpenter captures the spirit of these iconic sequences with exquisite detail.

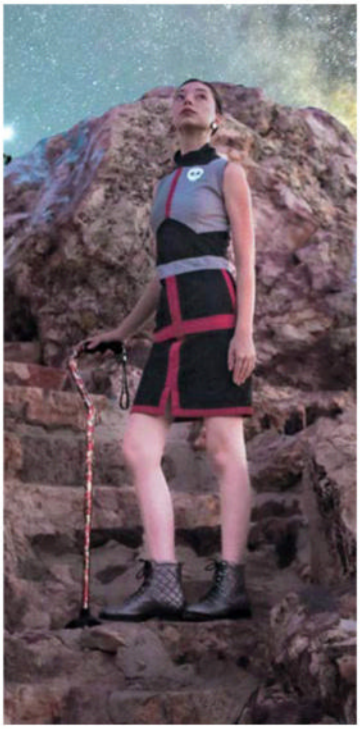
Fortunately for the rest of us, Carpenter has no intention of taking a break from the *Star Wars* galaxy any time soon. "Embroidery is such a great medium to explore so many of my favorite *Star Wars* moments from the films and shows, and I have tons of plans for future art projects!"

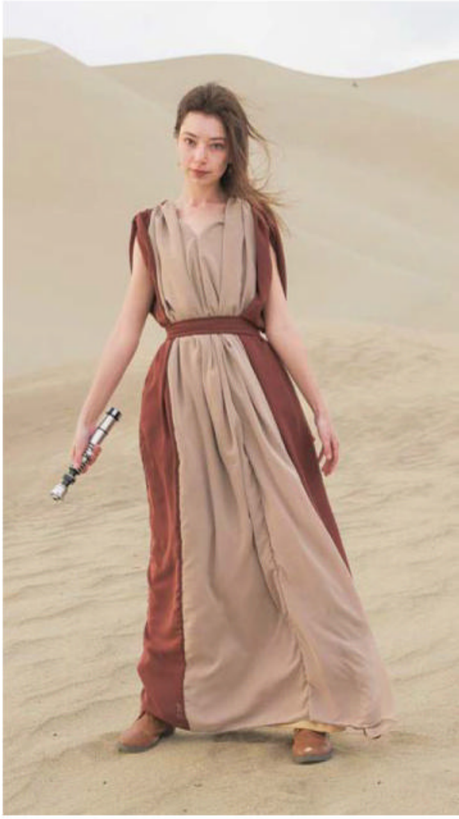
# KENOBI'S ECHO

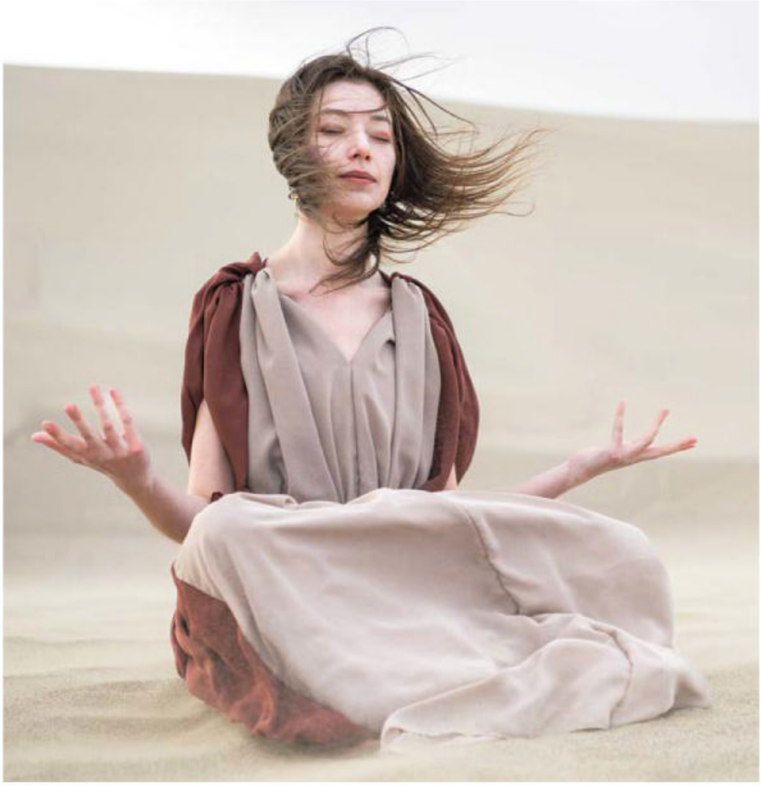
## Evoking classic characters with *Star Wars* dresses

**Having grown up riding *Star Tours* at Disneyland and dressing as an Ewok for Halloween, Lea Gifford formed a strong bond with *Star Wars* and fell in love with characters like Leia Organa, Ahsoka Tano, clone trooper Echo, and Obi-Wan Kenobi. "Geek couture has allowed me to combine my love for these movies, shows, and characters with my love for fashion," relays Gifford, who is known in cosplay circles as The Moral Time Lady.**

When *Obi-Wan Kenobi* (2022) debuted, the fan saw it as a chance to celebrate a beloved character by bringing one of their dress design sketches to life. With three layers—one fitted, cotton twill layer and two loose, chiffon layers that tie at the waist—the garment required Gifford to unlock a few new skills. "This was my first time working with chiffon, and also the first time I tried out a French seam," says the costumer. "I learned a lot from the experience and I'm excited to improve upon these skills in future projects."







Gifford's good friend and photographer, Gustavo Miguel-Gomez, suggested they go to Sand Mountain and photograph the Kenobi dress. "This place is truly incredible," begins Gifford. "After driving out into the middle of nowhere for a couple hours you come across a towering sand dune in the middle of the Nevada desert landscape. It may just be the coolest place I've ever been, and I really felt like a Jedi wandering the Dune Sea."

The fan soon followed up the Kenobi dress with one focusing on another of their favorite characters: the resilient clone Echo. The result is as impressive as its Jedi predecessor, with design elements from Echo's character incorporated into the clothing. When it came time to photograph the second dress, Gifford once again turned to Miguel-Gomez's creative eye to capture their work.

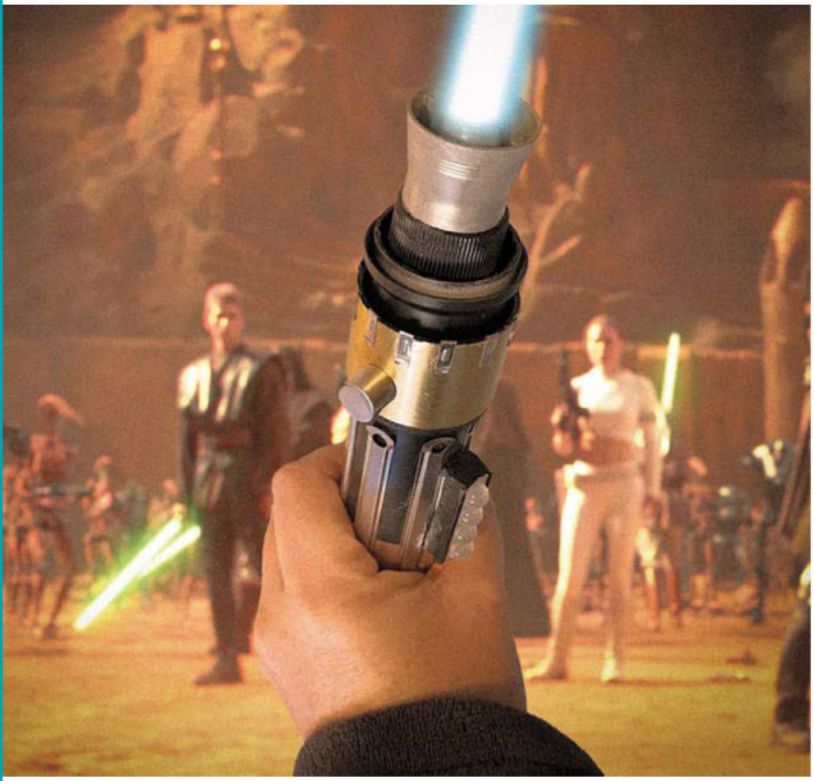
# TK-101

HINTS, TIPS, AND IDEAS FOR CRAFTING YOUR OWN *STAR WARS* GALAXY

## HANDMADE HILT

**TK-101 grabs some plastic junk and bottle tops from the recycling bin to make an elegant weapon for a more civilized age!**

**WORDS: CHRISTOPHER COOPER**



**It's the project that's the "bantha in the room" for every *Star Wars* maker: Sometime, somehow, just like the Jedi in the movies, we are destined to construct our own lightsaber. It's a rite of passage. A maker's very own Hero's Journey.**

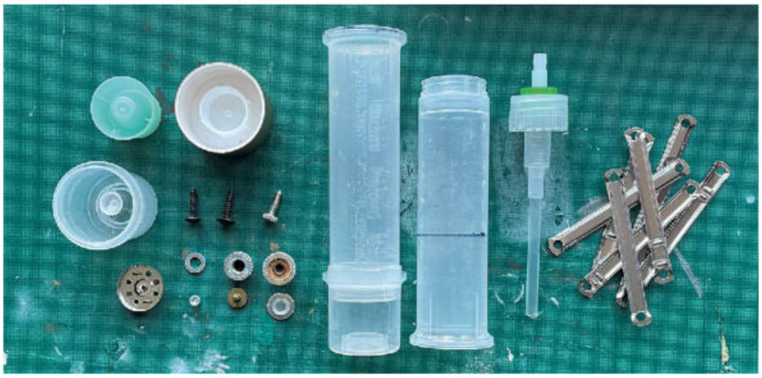
It was an empty toothpaste dispenser that finally gave TK-101 the push to have a go—a cheap plastic tube that was so close to the diameter of a real lightsaber prop that it seemed rude not to. We could have just bought a licensed lightsaber replica, of course (OK, we may own *several* purchased hilts already), but we've never actually built one ourselves.

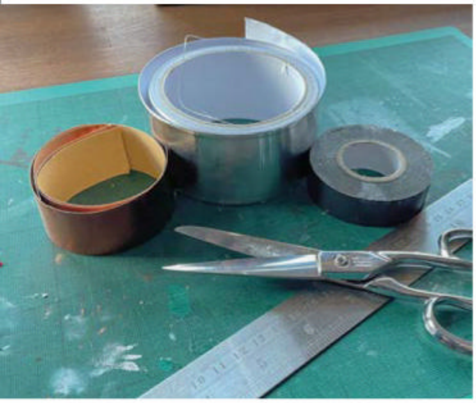
There are many options for a budding sabersmith, ranging from a trip to Savi's Workshop at Galaxy's Edge to gather the right parts, to turning a length of aluminum on a lathe like the movie propmakers. Having 2-1B on emergency standby would have been a must if TK-101 had attempted the latter, so the toothpaste dispenser it would have to be. But to add some spice to the proceedings we set ourselves one abiding rule: our bespoke lightsaber hilt would have to be built from components and materials we already had on hand.

Luckily, the more stuff you make, the more stuff you have leftover!

### The Kyber Concept

Although you'd never know it from what you saw on screen, there were several versions of each famous *Star Wars* lightsaber. Hero props, fashioned from antique camera flashes or machined from metal, looked great in close-ups; sturdy stunt sabers were lookalikes that were easier to wield during fight scenes; and rubber copies could hang on a Jedi's belt without clanging into scenery or bruising





their master's thigh. Given ours would be made of lightweight materials, our planned hilt fitted that final category perfectly, and would be ideal for a convention-going cosplayer who needed to keep their hands free to buy more lightsaber replicas.

Along with the toothpaste dispenser, we gathered assorted bottle tops that might look good as the emitter end of the hilt. We took a mix-and-match approach, combining different pieces until we found a selection that best replicated the look of the screen-used props. One bottle top earned its place due to its coppery finish, while the taper of another looked like it was meant to emit a glowing blade. If only all these parts hadn't looked so... plasticky!

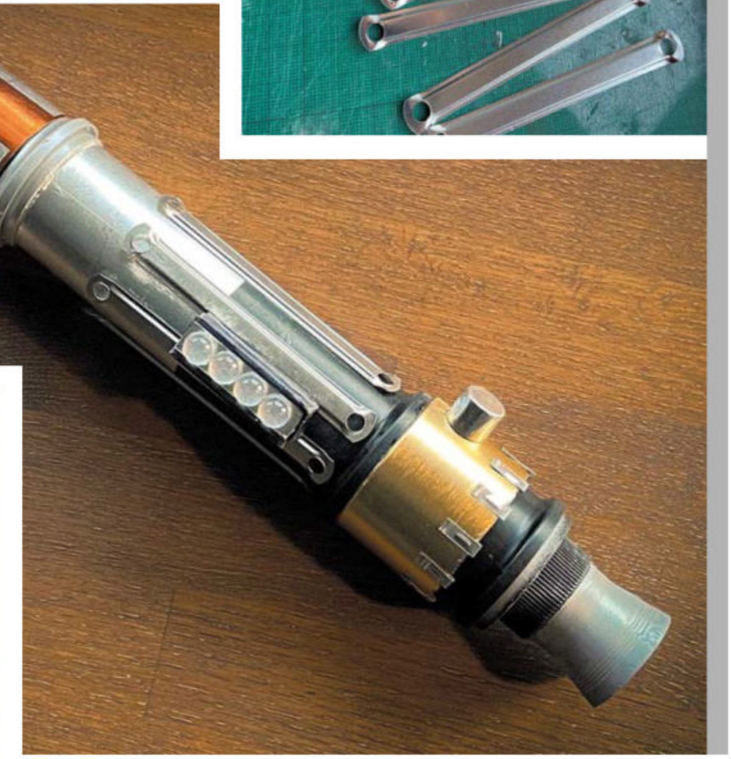
## The Art Of Alchemy

One thing that defines a lightsaber is its shiny metal finish, but you don't need to make yours from actual metal. Aluminum foil tape, readily purchased from any hardware store, can transform a plastic pipe or even a cardboard tube into a gleaming Jedi weapon. Similarly, copper tape (used by gardeners to deter slugs and snails from polishing off tender lettuce leaves) can add a different metallic accent to your design. But we're not finished with sticky stuff just yet! Black electrical insulation tape has an even satin sheen that will stand out against the metal tape.

Having decided which pieces of plastic would go where, we spayed our parts with primer, taking care to mask off any areas where we would be gluing parts together—glue hates paint. Once it dried, we used spray paints to color some areas black and others silver, safe in the knowledge that we'd be hiding any overspray with shiny tape later.

At this point we decided the glint of real metal accents would help fool the casual observer into thinking the entire hilt was made of metal. To that end we raided the stationery drawer for a bunch of paper fasteners that we stripped down to their component parts and glued to the handle and the emitter.

With the addition of a few "buttons" (including a silver nozzle from an air freshener), and a row of self-adhesive furniture protectors (in place of the 1970s calculator display bubbles used on the original props), we were almost ready to protect peace and justice in the galaxy. All we needed was to glue on a D-ring to hook the hilt onto our belt. Oh... and a Jedi costume. We always forget something!



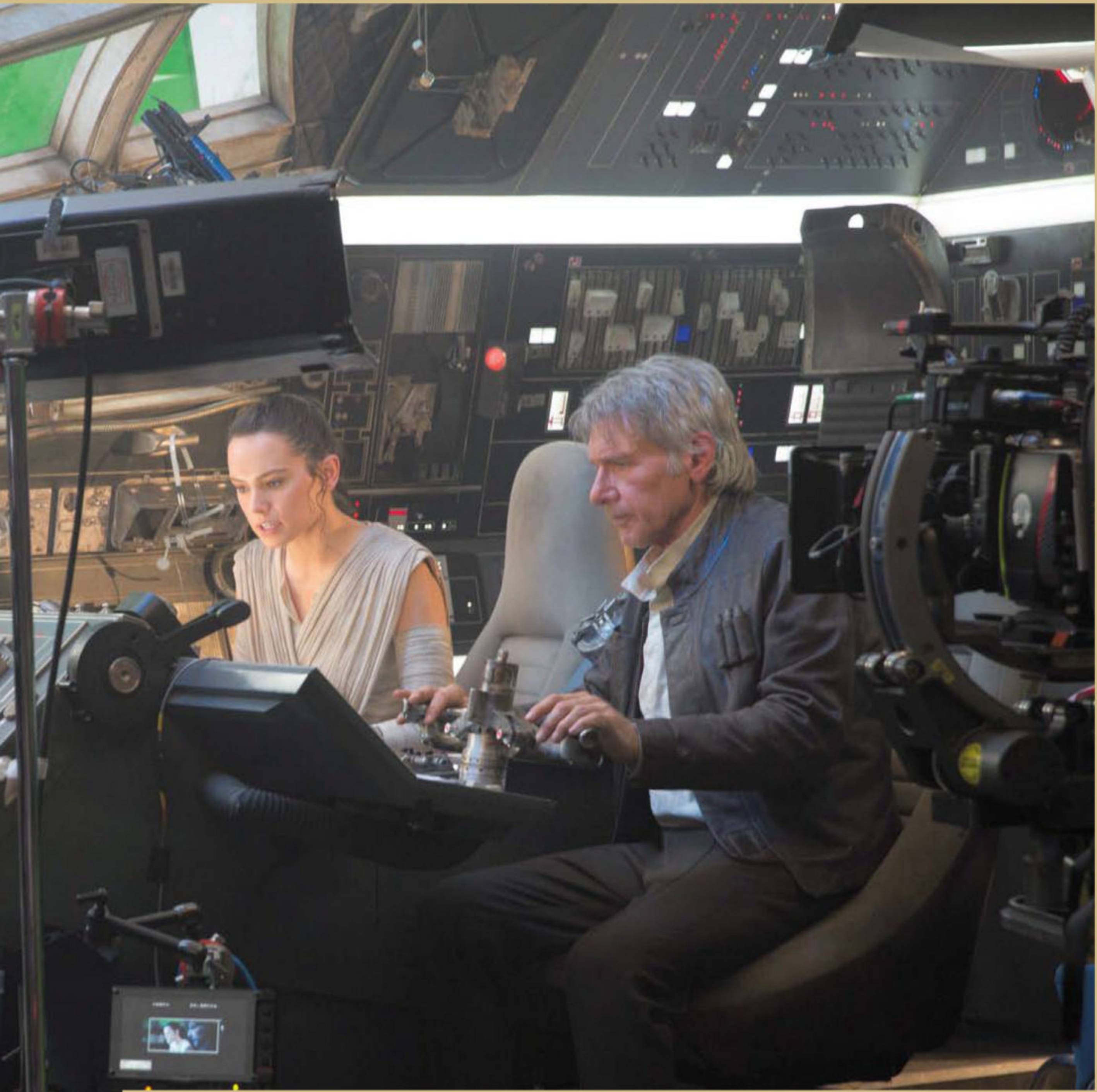
# The *Star Wars* Archive

The behind-the-scenes story of a galaxy far, far away....

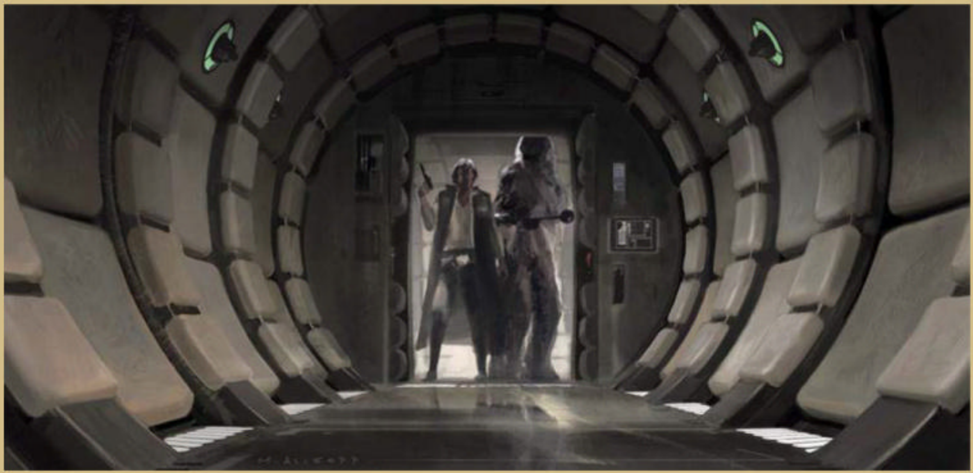
## GOING HOME

**In June 2023, Harrison Ford will reprise one of his most famous big screen roles in Lucasfilm's *Indiana Jones and the Dial of Destiny*. While "the man with the hat" may be back for the first time since 2008, it isn't the only time the actor has returned to an iconic role from earlier in his career.**

*Star Wars: The Force Awkens* (2015) saw Ford step aboard the *Millennium Falcon* once again as Han Solo, and his first line of dialog—"Chewie, we're home"—blew audience's minds when it appeared in the movie's first trailer. In the film itself, Solo and his first mate Chewbacca were in familiar territory, doing their best to make ends meet in an increasingly harsh galaxy. But this time Solo's primary role was as a mentor figure to Rey, much as Obi-Wan Kenobi had guided Luke Skywalker in *A New Hope* (1977). Solo faced a similar fate to Kenobi too, sacrificing his life to help save another.



01 Daisy Ridley (Rey) and Harrison Ford (Han Solo) in the *Millennium Falcon* cockpit set during filming of *Star Wars: The Force Awakens* (2015).



02

02 The moment that Han Solo and Chewbacca reboard their beloved *Millennium Falcon*, captured in concept art by Matt Allsopp.

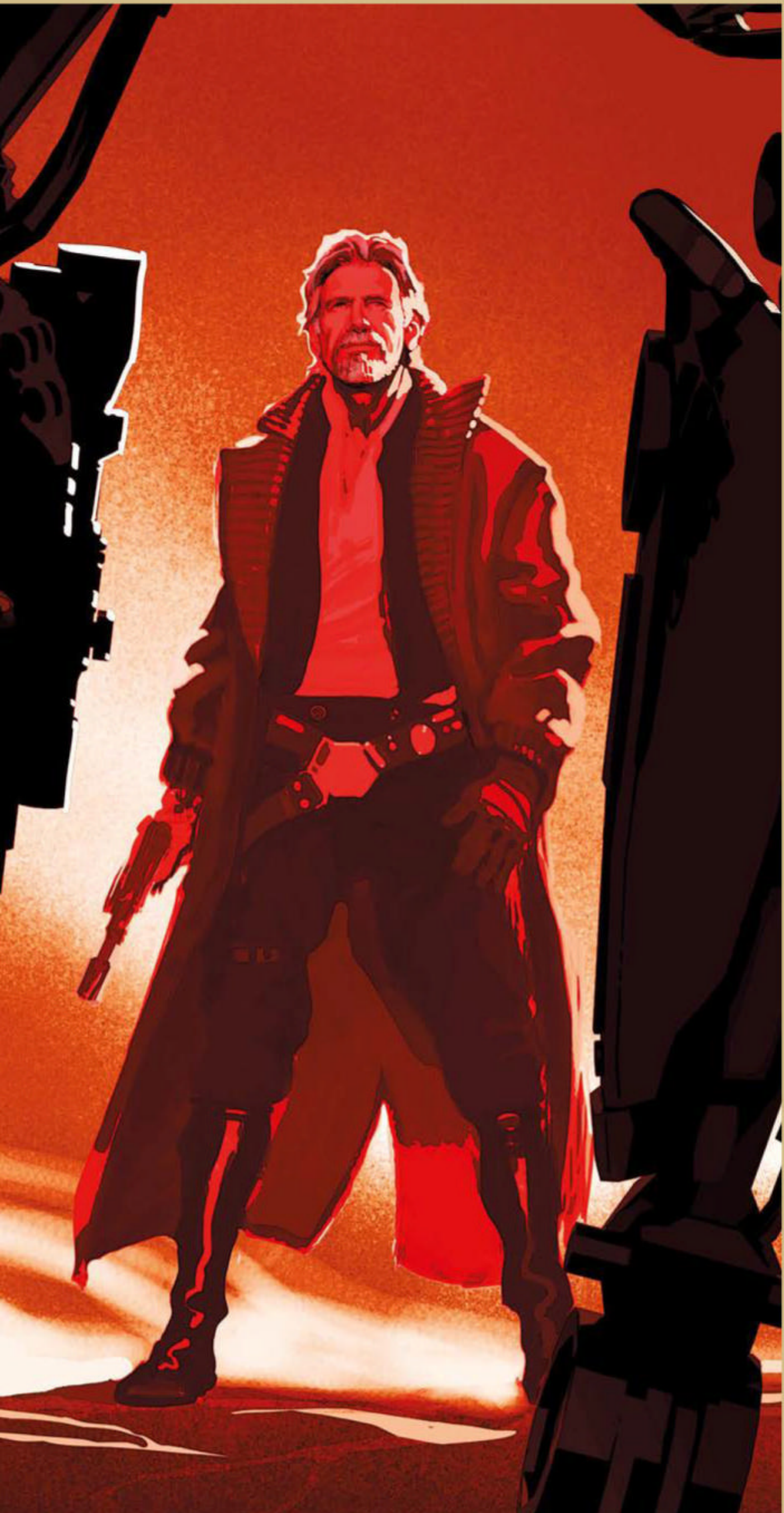
03

03 Harrison Ford (left) and Joonas Suotamo (as Chewbacca) read through the script on *The Force Awakens'* *Erevana* freighter set.

04 Daisy Ridley (Rey), John Boyega (Finn), and Harrison Ford (Han Solo) filming on the set of Maz Kanata's castle.

05 A more bucaneering look for Han Solo? Concept art by Christian Alzmann and Iain McCaig.

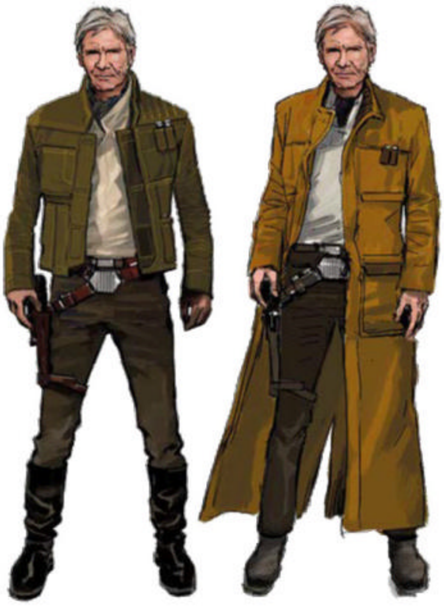
04

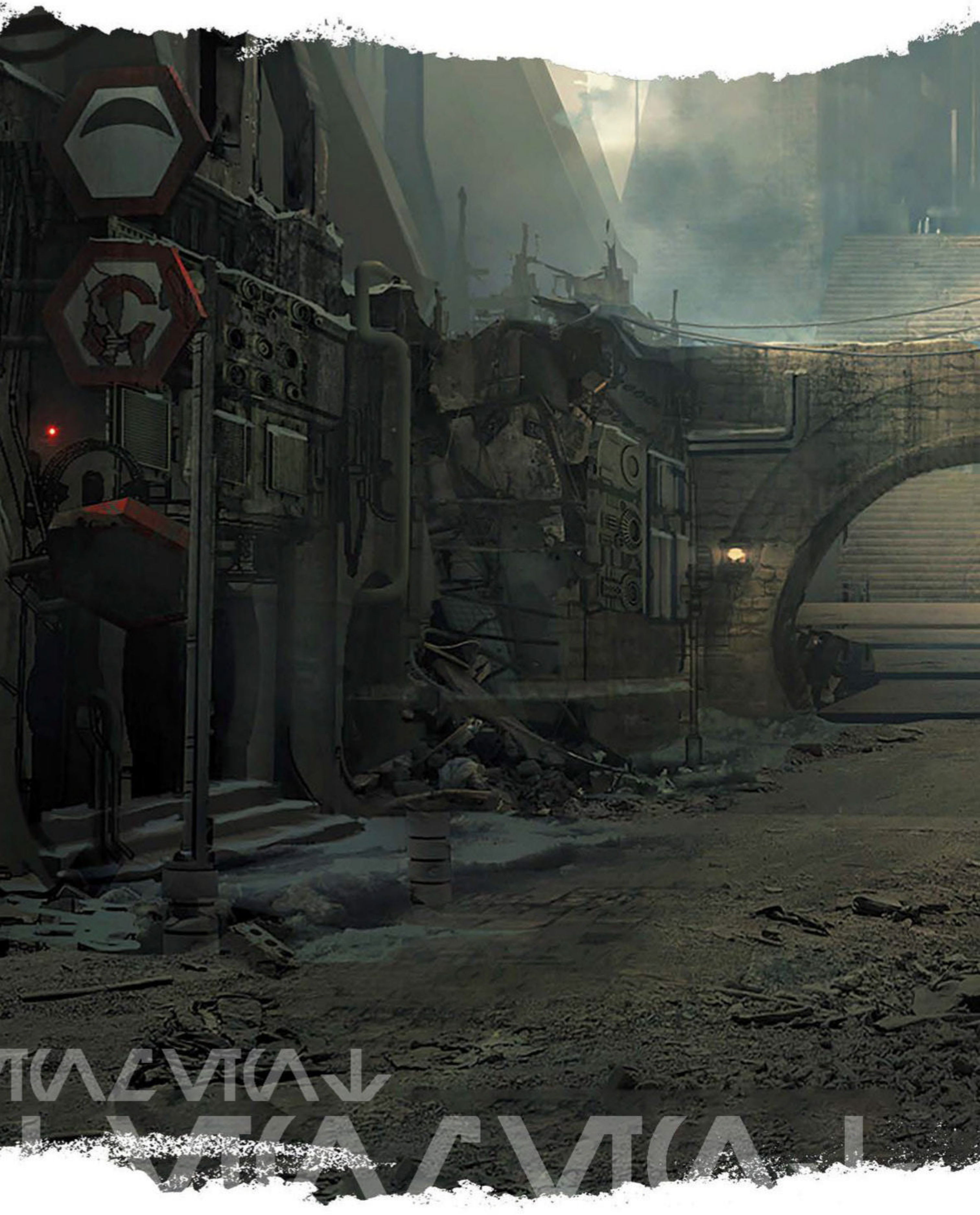


## NEW JACKET

**Han Solo's costume in *The Force Awakens* ultimately didn't stray too far from the smuggler's look established in the original trilogy, but that's not to say other concepts weren't considered.**

A duster-style coat, a beard, and swept back hair featured in some designs, such as Christian Alzmann's concept art pictured above, until a more familiar Solo silhouette was decided upon (below, by costume concept artist Glyn Dillon).





# STAR WARS
# THE HIGH REPUBLIC

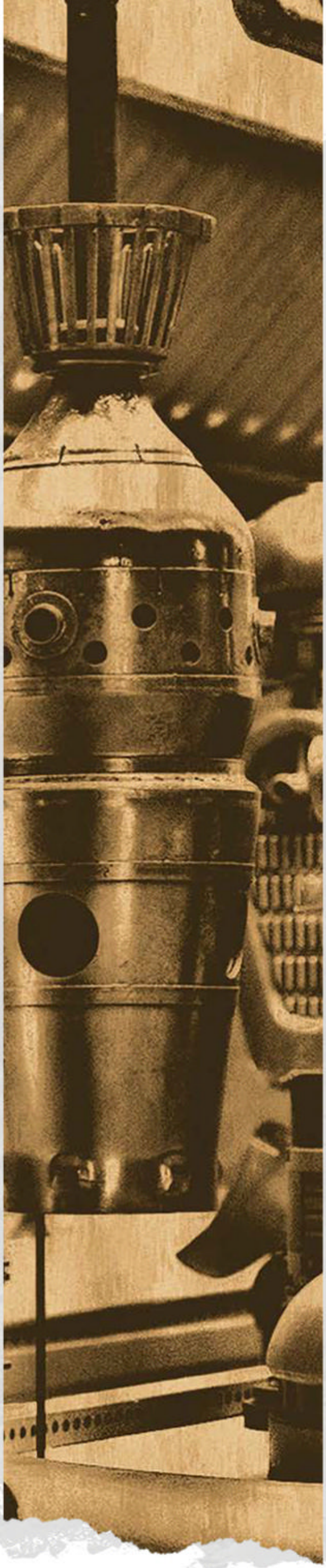
## TALES OF ENLIGHTENMENT

# “No Such Thing as a Bad Customer”

## PART TWO

By George Mann

Concept art by Andrée Wallin



**Previously, in a galaxy far, far away….**

**Violence has erupted on the streets of Jedha, and the regulars of the Enlightenment cantina find themselves hemmed in by frenzied rioters and and a phalanx of enforcer droids.**

**It had started badly, and it was getting worse by the minute. Piralli buried his head in the crook of his arms to protect himself from another shower of broken glass, as a stray shot from an enforcer droid detonated several bottles of Kradon's finest liquor on the bar above his head. He could hear Enlightenment's famed impresario bellowing angrily as he returned fire with a blaster rifle several meters away.**

Flicking shards of broken bottle from his shoulders, Piralli glanced at Moona, who was similarly taking shelter behind the bar, along with the Ithorian barkeep, Old Chantho, and the Iktotchi electro-harpist, Madelina, who looked terrified. This was only natural, given the circumstances—they were in the middle of a full-on invasion, after all.

Moona met Piralli's gaze and shook her head in apparent bewilderment, setting her head tails dancing. It seemed she couldn't quite fathom what was going on, either.

It had all happened so fast. One moment they'd been standing in the doorway, about to be charged by a stampede of angry rioters, the next Kradon had flung them back here for shelter while the bar came under siege. And now a small Twi'lek Jedi—*a Jedi*!—was performing backflips overhead, whipping her blue lightsaber back and forth as she deflected lancing bolts of blaster fire.

Piralli had almost given up trying to piece it all together. He knew that Camille and Delphine had dealt with the first wave of rioters easily enough, but before they had a chance to even catch their breaths, a whole contingent of refugees had arrived, pouring into the bar at the behest of two Jedi (the Twi'lek and a bearded human), who'd rescued them from a collapsing building elsewhere in the city. Apparently, the whole of Jedha was gripped in a riotous frenzy, a *battle*, and Enlightenment was deemed the safest place to be.

*Well, look how well that's turning out.*

One of the Jedi, the human male named Vildar *something-or-other*, had made a run for it through the smuggler's tunnel beneath Enlightenment—something to do with a rescue mission. The other, the young Twi'lek female named Matty, had stayed behind to help defend the bar and look after the refugees—who, it turned out, were mostly members of the Path of the Open Hand, the strange sect and protest group who were supposed to *hate* all Jedi. Piralli hadn't quite figured that one out, yet, but he supposed the Jedi were famed for helping *everyone*, after all, no matter their creed or beliefs.

There'd been an attempt to flee through the tunnels in the wake of the human Jedi, to get out into the desert and away from the city, but then the tunnels had collapsed due to the percussive shockwaves of bombardments from above, and now everyone who remained in the tapbar was trapped.

That wouldn't have been so bad, if it hadn't been for the army of enforcer droids that had breached the rear

**The whole of Jedha was gripped in a riotous frenzy, a battle, and Enlightenment was deemed the safest place to be.**

> ***"What the hell is going on?" Piralli bellowed to Moona, cringing as more errant blaster shots scorched the bar.***

entrance and were pressing the attack, or the angry mob of rioters who were still trying to break through the main doors on the other side.

What made matters *worse* was the fact the only thing stopping them all from being killed was the young Jedi, probably just a *Padawan*, and a wounded Sorcerer of Tund who claimed to be part of the city's new Force council, the so-called 'Convocation.' Oh, and Kradon, who was blasting away at the droids with gleeful abandon.

"What the hell is going on?" Piralli bellowed to Moona, cringing as more errant blaster shots scorched the bar above their heads. Moona scooted closer, keeping her head down.

"It's the Jedi," she said, flatly.

"I *know* about the Jedi," said Piralli, fighting exasperation. "But why are those droids attacking us? And what do the rioters *want*?"

Moona rolled her eyes. "That's what I mean," she said, jabbing her finger as the Jedi in question, Matty, slid along the bar, her lightsaber razing the wooden surface as she fought to steady herself. She glanced down at Piralli and shot him a wink, before leaping off again in a flurry of precisely timed movements that saw at least six blaster shots redirected away from the gaggle of refugees, who were huddled behind a loose barricade of tables at the far end of the main bar. "The droids want the Jedi. She's the one who's brought all this down on us, don't you see?"

"But she came here looking for shelter for the wounded," said Piralli.

Moona shrugged. "That may well be the case, but think about it, Piralli. It's just made everything worse for the rest of us. The rioters outside want to get to the Path of the Open Hand, because they think those refugees are responsible for whatever is going on out there, and the droids want to get at the Jedi, because they probably are the ones responsible."

"How can they be?" said Piralli. "You know it was the Eiram and E'ronoh troops who deployed their forces and started the battle. That's got nothing to do with the Jedi. As far as I can see, this one's trying to help."

"It has *everything* to do with the Jedi. They were supposed to be overseeing the peace conference. They brought Eiram and E'ronoh here, to Jedha, in the first place. Remember, that's what Keth's been doing. Mixing with all those Jedi and highfalutin officials."

Piralli's head was thumping. He flinched at the sound of more explosions close by. Thoughts of their friend being stuck out there amongst the worst of the fighting made his stomach flip. "What if Keth's out there, somewhere? What if he's hurt?"

Moona chewed her lip. "I've been thinking the same thing. And Erta, too."

"Erta?"

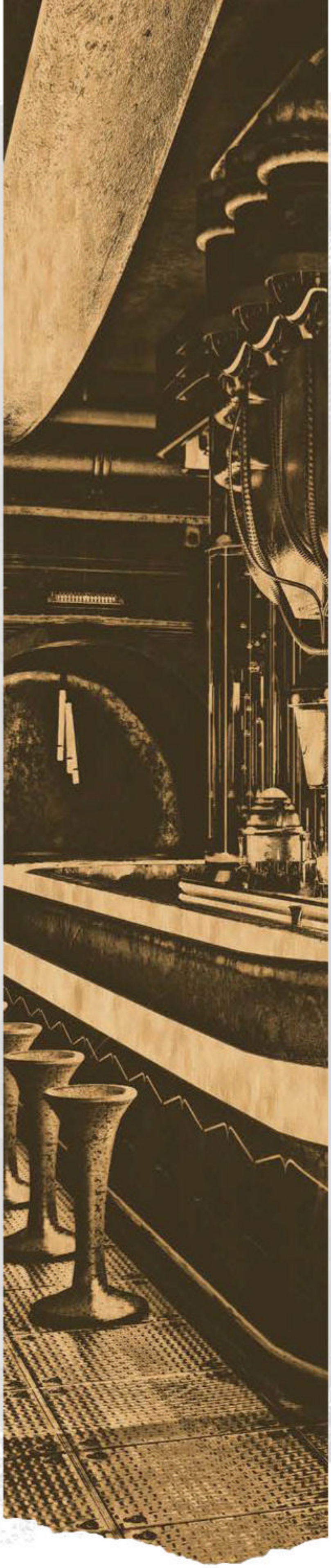
"My *friend*, remember? She was coming here to meet me. So I could introduce you." Piralli could see the genuine concern in Moona's expression. Everything was such a mess.

"I'm sure she'll be okay," he said, but he could hear the quavering in his own voice. "I'm sure they both will."

Moona nodded emphatically, clearly willing it to be true. "Yeah. Yeah, they will." She ducked low as a bar stool clattered into the rack of bottles above their heads, showering them in spilled liquor. "Not so sure we can say the same about us though," she said, attempting a smile. It didn't reach her eyes.

Piralli dabbed something blue and sticky from his face. From across the room, the sound of a child whimpering tugged at his heart. "Maybe not, but I'm damned if I'm going to cower here for much longer. There are people who need help." He turned and started shuffling across the floor on his hands and knees.

"Wait! Where are you *going*?" He ▶



There were at least a dozen of the enforcer droids clamoring around a ragged hole in the wall.

heard Moona setting out after him and paused, turning back.

"I'm going to do what I can to help those people." He gestured in the direction of the refugees.

"But what can you do?" implored Moona. "You're going to get yourself killed!"

"I don't know, Moona. I have no idea. But I have to do *something*. I can't sit around behind the bar, hoping that a lone Jedi and a wounded sorcerer are going to save us all. I have to *try*. If I'm going to die in this mess, then at least I'll die *doing* something."

Moona nodded. She looked back, patted Old Chantho on the arm and gave Madelina a little wave, and then hurried after him, crunching through the fragments of broken glass on the ground. "Okay, you win. What's the plan?"

"I don't *have* a plan!"

Moona sighed. "Then why don't we start with the wounded? Focus on helping anyone in immediate danger"

"Good idea." Piralli decided it probably wouldn't be politic to point out they were *all* in immediate danger. More danger than he'd ever been in before. The thought filled him with dread, but he pushed it down, trying to focus.

*Keep busy, Piralli. Make a difference.*

He scurried along to the edge of the bar, peeking around to try to get a sense of what was happening. His eyes widened at the sight. There were at least a dozen of the enforcer droids clamoring around a ragged hole in the wall, where they'd blasted their way through to the interior of the bar. Their sinister red eyes swiveled constantly, focusing on their next targets. Matty, the Twi'lek Jedi, was still frantically battering away a storm of blaster shots, but the exertion was clearly taking its toll, and her expression was severe and weary. Beside her, the Sorcerer of Tund—Piralli hadn't managed to catch his name in the chaos—stood with his feet planted, his arms held wide, and strain evident on his face, as if he was holding back some invisible, physical barrier against which the enforcer droids were throwing themselves, attempting to break through.

"They won't be able to keep it up," said Moona, from over his shoulder. "No one could."

"They have to," muttered Piralli. "There's nothing else between us and those murderous droids."

"I know." Moona's voice seemed to catch in her throat. "Come on." She launched herself into the open, keeping her head down as she ran, throwing herself down behind the makeshift barrier that was all that separated the refugees from the raging battle.

Piralli swallowed, and then followed suit.

The refugees looked even more terrified than he'd imagined. Most were dressed in the simple cloth robes favored by the Path of the Open Hand. Many of them were carrying minor injuries but were being treated as best as possible by others of the Path, who were binding cuts, fixing slings, and applying salves to blaster burns. At least two of the injured had died in situ, and people were hunched over their still bodies, weeping and muttering prayers.

Close to Piralli, a stray blaster shot seared a hole in the wall. He glanced round. The overturned tables were hardly any sort of barrier at all, not in the face of the sort of weapons being deployed by the droids. But there wasn't enough room to get everyone behind the bar, either.

They were stuck, reliant on the Jedi and the sorcerer to keep the droids at bay. The only way out of this mess was to find some way to help them.

"Moona? Moona!" Piralli turned at the sound of someone calling Moona's name. A small human woman with brown skin and wide eyes was pushing her way through the press of refugees, coming their way.

"*Erta*!" The relief on Moona's face was telling. Tears brimmed in her eyes. She darted forward, wrapping Erta into a long, heartfelt embrace. They kissed, long and deep, and then Moona prized herself free, holding Erta by the shoulders and looking her up and down. "I thought…" She steadied her breathing. "You're okay? You're not hurt? I was worried—"

Erta grinned. "I'm okay. Well, not hurt, at least. I was there when the almshouse came down. I tried to help. I stuck with the Jedi as they seemed to know what they were doing."

Moona rolled her eyes, but the relief was evident. She looked at Erta with such fondness, such *love*, that Piralli felt a catch in his own throat. Moona really did have a life outside the bar. A happy one. And to think—today she'd been finally planning to introduce Piralli to her girlfriend.

"I'm Piralli," he said awkwardly.

Erta grinned. "Yeah, I've heard a *lot* about you."

Piralli was about to crack a joke about meeting in better circumstances, when more blaster fire raked the wall close to his head; he turned, appalled, to see one of the enforcer droids had breached the Jedi's defenses and was swooping in their direction, its blaster spitting burning rounds.

He shoved Moona and Erta backwards, sending them both sprawling, turning to face the droid as it closed, only meters away. Its bland, impassive face was the last thing he was ever going to see. But at least he'd helped his friend. At least—

The droid stuttered, issued an odd, strangled beep, and then crumpled to the floor, bisected by the searing plasma of Matty's lightsaber. She nodded at Piralli, then glanced down at Moona and Erta, who were scrambling to pick themselves up off the floor.

Matty grinned. "Another Twi'lek! Nice to meet you. I'm Matty!" She pivoted, whipping her lightsaber back and forth to deflect more shots from the droids, who were still clamoring to force their way through the opening they'd blasted in the wall. Matty glanced back at Moona. "Talk later!" And then she was off again, flipping balletically as she spun her lightsaber in a protective wheel.

Moona met Piralli's gaze. "Damned Jedi," she said. And then erupted into a fit of nervous laughter.

"It's no use laughing," hissed a tall, male Dressellian, who was crouched low behind an upturned table. He was wearing robes that suggested he held some sort of official position at the Temple of the Kyber. "We'll probably all be dead in a few minutes. Those Jedi were supposed to protect us!"

"Oh, shut up," said Moona. "Only I get to criticize the Jedi here."

The Dressellian gave an indignant huff.

"We need a plan," said Piralli. "We have to help them find a way to stop those droids."

"But we don't have any weapons," said Erta. "How are we going to stop that many droids without blasters?"

"Electricity," said Moona. "We overload their circuits. Cause them to burn out."

"I like your thinking," said Piralli. "That could work. But how do we even start?"

"Easy," said Moona.

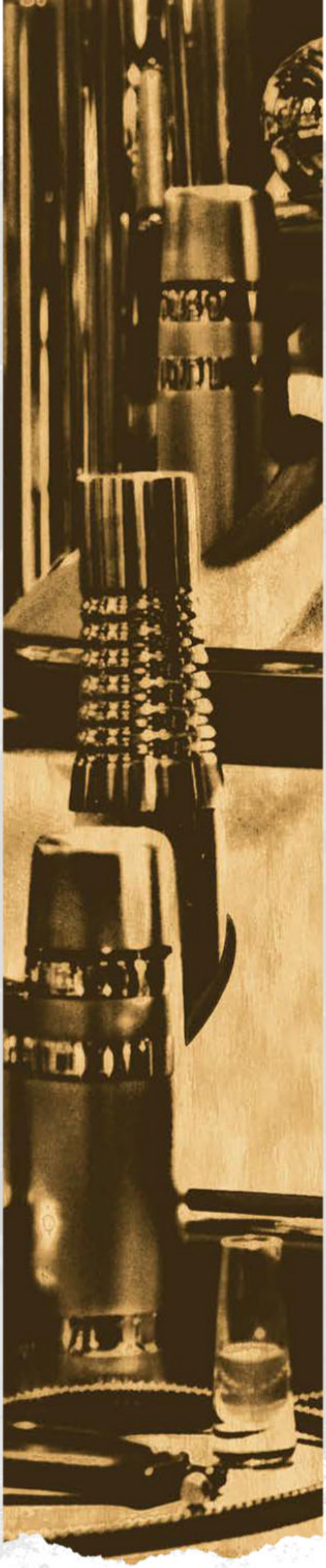
"Easy?"

"Yeah. We use Madelina's electro-harp. We rig up the speakers by the sides of that hole in the wall, then turn off the safeties and overload the harp. When someone strikes a chord, the speakers will blow and discharge the excess current into anything close by."

Piralli and Erta peered at Moona. "And you know this, how?"

Moona shot Piralli a cocky grin. "I told you. I have a life outside

**The droid stuttered, issued an odd, strangled beep, and then crumpled to the floor.**



Enlightenment. It's what I do. I drink and I know stuff."

Piralli laughed. "You mean you've fantasized about blowing up that harp before, haven't you?"

"You can't prove that," said Moona, with a shrug. "But yeah. Haven't we all?"

Piralli was just glad Madelina couldn't hear them over the noise of the raging battle. "Okay. Let's do it. We'll crawl around the other side of the bar, and up onto the stage from there. And you can explain it all to your new friend, too," he said, indicating Matty with a nod of his head.

"Whatever," said Moona.

"You're all mad," muttered the Dressellian. "All mad!"

* * *

"Are the speakers in place?"

"Almost!" Piralli huffed as he and Erta dragged the last of the tall speaker units into position. They'd set them up on either side of the ragged breach in the wall, where the droids were still fighting to get through.

Piralli was impressed. Whatever her feelings about the Jedi Order, Moona had been good to her word. She'd explained the plan briefly to Matty—who'd seemed honestly relieved to have some support and backup—before retreating to the stage area, where she'd set to work stripping out the safety protocols on the electro-harp.

Meanwhile, things in the rest of the bar were getting worse. Kradon had temporarily stopped unloading blaster shots into the wall of enforcer droids to focus on strengthening the barricade holding the bar's front doors in place. The noise of the angry rioters was growing with every passing minute, and it sounded as though they'd soon be forcing their way inside too.

Not only that, but an increasing amount of blaster shots were slipping past Matty's tiring defenses. One had already struck a civilian in the arm, and that infuriating Dressellian seemed intent on stirring up dissent amongst the walking wounded. The Sorcerer of Tund looked exhausted, too, and Piralli noticed he was bleeding from a wound in his midriff, his robes stained dark and wet. They were running out of time. They had to make this work.

"All right. We're ready," he called.

On the stage, Moona was sitting before the electro-harp. "Whenever you're ready, then," she said in reply.

Matty shot Piralli a glance. "You're *certain* this is going to work?"

Piralli swallowed. He looked at Moona, then Erta, then back at Matty. "Yes. I trust Moona."

"Good enough for me," said Matty. She waved him and Erta back, taking a few tentative steps herself, her lightsaber still thrumming. "Tarna?"

The Sorcerer of Tund, sagging now with the strain, met her eye and nodded. He lowered his arms.

The enforcer droids swarmed through the breach. Piralli counted six, seven, eight of them, before they were just a jumble of silver limbs and blasters.

Matty frowned as the droids pushed closer, until they were almost on top of them, positioned squarely between the two huge speakers. "Moona…?"

"Cover your ears."

Moona struck the strings of the harp.

For a moment, nothing happened. Then the sound struck like a thunderclap, so loud that Piralli's eardrums felt as if they were bursting. Light flashed, bright as the noonday sun, and tendrils of crackling electricity shot out from the ruptured speakers, striking the metallic droids, and scuttling over their outer shells, frying circuits and causing photoreceptors to detonate in their sockets.

**The enforcer droids swarmed through the breach. Piralli counted six, seven, eight of them.**

Behind them, the front doors finally caved under the force of the rioters' sustained blows.

It was over in seconds. By the time Piralli regained some control of his senses, the droids had been reduced to nothing but a heap of spitting, jerking shells, wreathed in a pall of black smoke. Erta was furiously kissing Moona on the stage, while the wounded members of the Path of the Open Hand were walking about in dazed shock.

Piralli felt a hand on his shoulder and turned to see Kradon. The Villerandi was looking down at the wreckage of the speakers, his face creased in sorrow. "Kradon had those imported from Coruscant," he lamented. "Hand crafted. No expense spared." He sighed. "But still, maybe your friend Moona can patch them up again, eh?"

Behind them, the front doors finally caved under the force of the rioters' sustained blows. They swung open on broken hinges. The rioters began to spill inside.

Piralli heard Matty's lightsaber reignite.

He watched as the lead rioters took in the scene: dozens of angry faces, surrounded by scores of ruined enforcer droids, and an impatient-looking Jedi brandishing her lightsaber as though she'd really had enough of all this.

The rioters looked from Kradon, to Piralli, to Moona, to the Twinkle Sisters...

...and then slowly backed out again, disappearing into the street.

Piralli felt a flood of relief. He leaned on the bar, his mind whirling. "It's over."

Matty shook her head. "I only wish that were true." She walked wearily to the door; her lightsaber now extinguished. "But I fear it's only just beginning."

All around the bar, people were picking themselves up from the ground, helping one another. Madelina was looking forlornly at the sparking ruins of her harp. Old Chantho was pouring people shots of whatever stiff drinks still sat in full bottles behind the bar. Even the sour-faced archivist who'd spent the entire time moaning was doing his bit, helping to disassemble the barricade to free the trapped refugees from the Path of the Open Hand. Moon and Erta were in each other's arms. Kradon was tending to Tarna's grevious wounds.

Enlightenment was pulling together. Just like it always did. Everything was going to be okay.

Piralli took a glass of retsa from Old Chantho and, with a brief nod of appreciation, knocked it back in one gulp. His palate stung, but it felt good.

He pushed himself up from the bar. The Jedi, Matty, was still standing alone in the street, just outside the open door. He wandered over to join her, ducking out into the bright afternoon light.

The sight that greeted him rocked him to his core.

The city square was in ruins. War machines lay toppled on their sides, while ships flitted overhead, unleashing a storm of fire on the buildings below. Matty had been right. The battle was far from over. And it was far worse than he could have possibly imagined.

He could see corpses laying in the street where they'd fallen, abandoned by their loved ones as they'd hurried for cover.

"No... I..." he didn't have the words.

Matty let out a long exhalation. "I know."

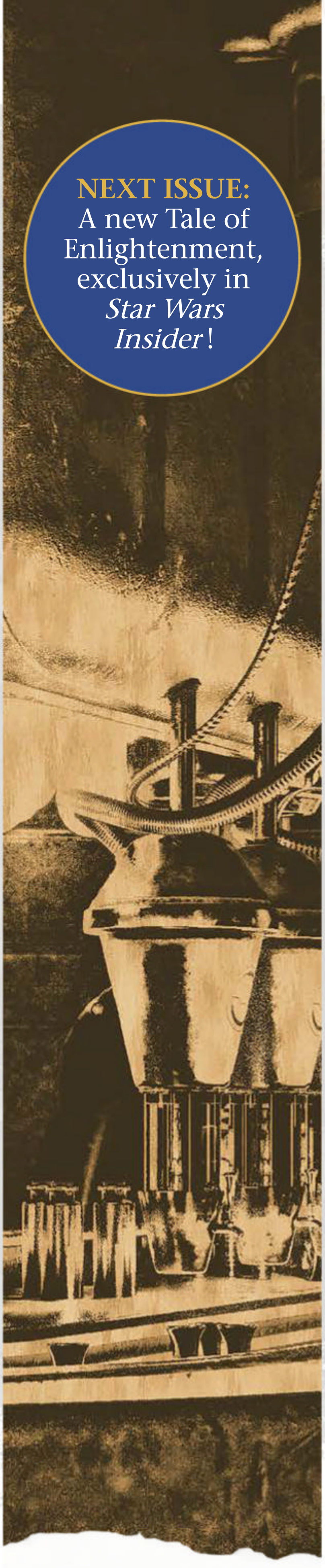
Everywhere, the city was burning. And all Piralli could think about was those who had lost their lives in the crossfire.

Jedha was supposed to be a place of faith. Of sanctity. Of *peace*.

Today, it had become a place of wanton violence, of death.

Overwhelmed, he fell to his knees, and wept.

THE END



**NEXT ISSUE:**
A new Tale of Enlightenment, exclusively in *Star Wars Insider*!

# JEDI MASTER'S QUIZ

From the shadows of Jabba the Hutt's palace to the leafy glades of Endor, *Return of the Jedi* (1983) brought the original trilogy to a close in bombastic style. Rally the Rebellion to victory over the Empire by completing this issue's *Jedi*-themed quiz.

**Compiled by Jay Stobie**

## "I AM A JEDI, LIKE MY FATHER BEFORE ME."

Gather the fleet in a daring attempt to answer these questions.

## THE FOREST MOON

**1: What transport did Luke Skywalker and Leia Organa ride through the forest?**

A/ Rancors
B/ Imperial walkers
C/ Speeder bikes
D/ Mynocks

**2: Why did the rebels plan to infiltrate the forest moon?**

A/ To provide a distraction
B/ To rescue the Ewoks
C/ To destroy the Imperial shield generator
D/ To steal secret documents

**3: Who was guarding the Imperial bunker's back door?**

A/ Patrol troopers
B/ Scout troopers
C/ Death troopers
D/ Sandtroopers

**4: What was the name of the shuttle the rebels used to land on the forest moon?**

A/ *Tydirium*
B/ *Phantom*
C/ *Marauder*
D/ *Venator*

**5: Where were Luke Skywalker and Han Solo reunited with Leia Organa?**

A/ Imperial landing platform
B/ Kef Bir
C/ Emperor's throne room
D/ Bright Tree Village

## THE SECOND DEATH STAR

**6: Why did the Emperor want Luke Skywalker brought before him?**

A/ To imprison him for life
B/ To make him his apprentice
C/ To apologize for his crimes
D/ To negotiate with the rebels

**7: Who was responsible for overseeing the second Death Star's construction?**

A/ Admiral Ozzel
B/ Moff Jerjerrod
C/ Captain Needa
D/ General Veers

**8: What secret did Darth Vader uncover during his duel with Luke?**

A/ Han Solo's access code
B/ Yoda's location
C/ Ahsoka Tano's fate
D/ Leia's true identity

**9: What did the Emperor use to attack Luke Skywalker?**

A/ Lightning
B/ A blaster pistol
C/ His Royal Guards
D/ A lightsaber

**10: Why did Darth Vader want Luke to remove his mask?**

A/ So he could breathe fresh air
B/ So Luke could hear him more clearly
C/ So he could see his son with his own eyes
D/ So Luke could heal him

## THE SPACE BATTLE

**11: Where did the rebel fleet amass its forces prior to the Battle of Endor?**

A/ Bespin
B/ Mon Cala
C/ Hoth
D/ Sullust

**12: Which vessel served as Admiral Ackbar's flagship?**

A/ *Home One*
B/ *Raddus*
C/ *Profundity*
D/ *Millennium Falcon*

**13: Who allowed the Alliance to know the location of the second Death Star's shield generator?**

A/ Emperor Palpatine
B/ Commander Versio
C/ Darth Vader
D/ Admiral Sloane

**14: Why did Lando Calrissian fly into the second Death Star's superstructure?**

A/ To avoid TIE fighters
B/ To destroy the main reactor
C/ To stall for time
D/ To locate an exhaust port

**15: Which rebel starfighter landed the death blow to the *Executor*'s bridge?**

A/ B-wing
B/ X-wing
C/ A-wing
D/ Y-wing

## "IT'S A TRAP!"

Determine who spoke these classic lines in *Return of the Jedi*:

1. "WHAT I TOLD YOU WAS TRUE, FROM A CERTAIN POINT OF VIEW."

2. "THE EMPEROR IS NOT AS FORGIVING AS I AM."

3. "We'll last longer than we will against that Death Star!"

4. "THE FORCE IS STRONG IN MY FAMILY."

5. "Many Bothans died to bring us this information."

## ENDOR'S ENTOURAGE

Identify the *Return of the Jedi* characters shown in the images below:

1

2

3

4

**ANSWERS QUIZ:** 1. C, 2. C, 3. B, 4. A, 5. D, 6. B, 7. B, 8. D, 9. A, 10. C, 11. D, 12. A, 13. A, 14. B, 15. C.

**"IT'S A TRAP!"** 1. Obi-Wan Kenobi, 2. Darth Vader, 3. Lando Calrissian, 4. Luke Skywalker, 5. Mon Mothma.

**ENDOR'S ENTOURAGE** 1. General Madine, 2. Wicket, 3. Nien Nunb, 4. Wedge Antilles.

### HOW DID YOU DO?

Were you able to overcome the odds and answer the questions correctly?

0-9: With a showing like this, you'll never make it past the Sarlacc pit!

10-19: You've reached the Imperial bunker, but the door is still locked.

20-24: The Empire is vanquished! It's time to party at the Ewok village.

NEXT ISSUE

THE OFFICIAL MAGAZINE | ISSUE 219

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219

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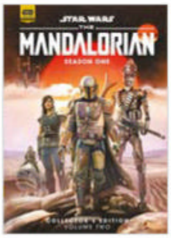
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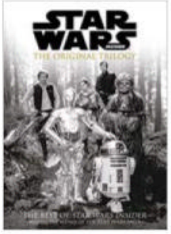
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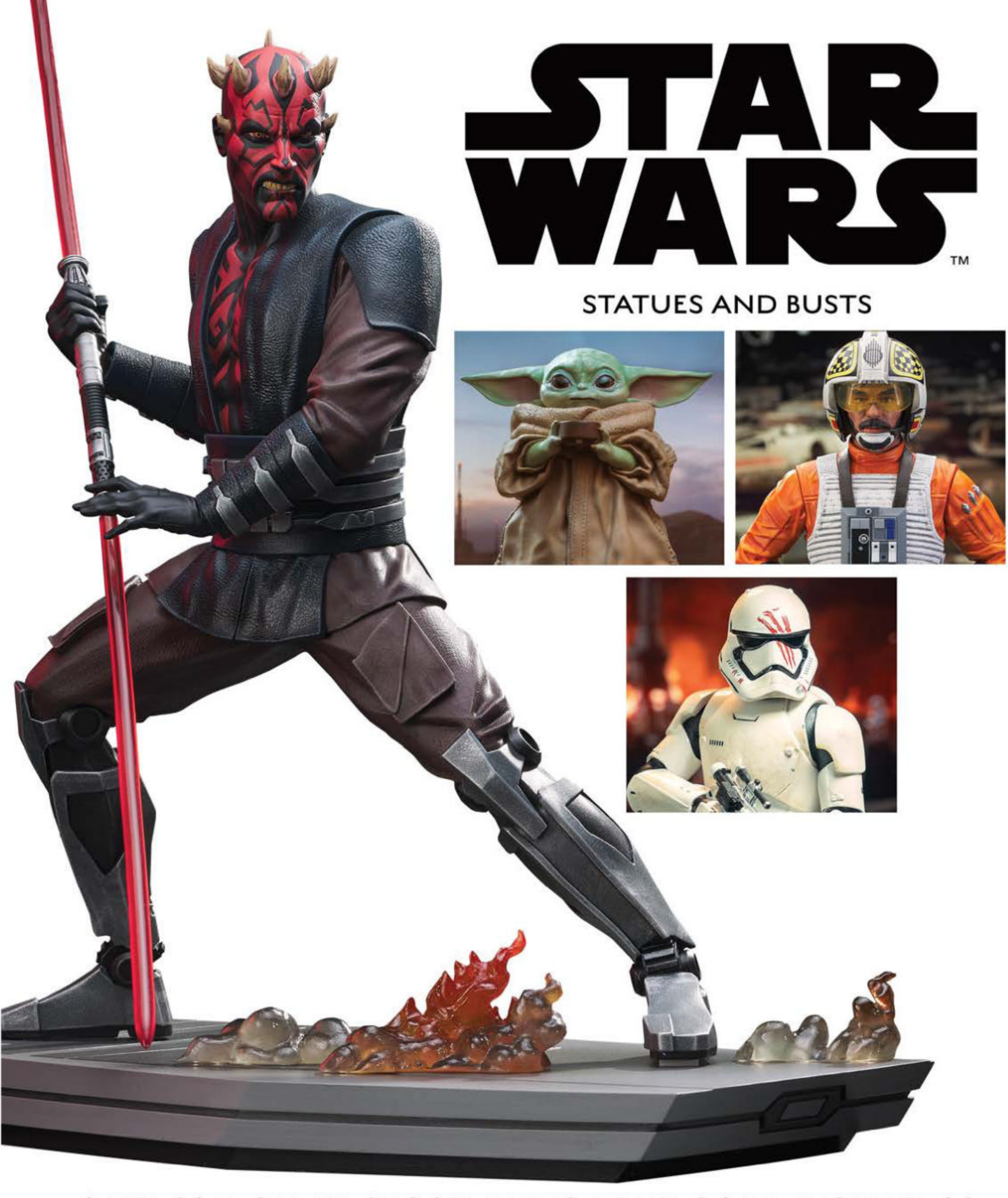

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